Saturday Review

DECEMBER 5, 1959 / 25¢

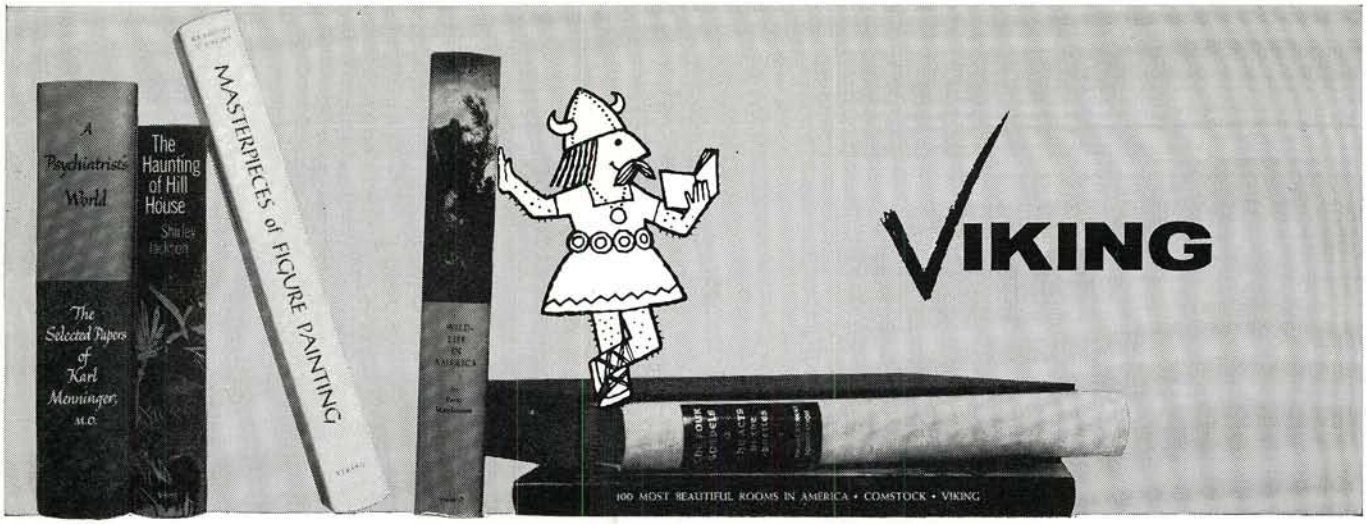
Upsala College
Library
East Orange, N. J.

CHRISTMAS BOOKS FOR VARIED TASTES

Mary Martin in "The Sound of Music." (See "Stalemates in the Broadway Musical Theatre," by Henry Hewes)

SR45869 9-4 203-261
UPSALA COLLEGE LIBR
339 PROSPECT ST
E ORANGE N J

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED


A Psychiatrist's World
The Selected Papers of Karl Menninger, M.D.
The Haunting of Hill House
Shirley Jackson
MASTERPIECES of FIGURE PAINTING
100 MOST BEAUTIFUL ROOMS IN AMERICA • COMSTOCK • VIKING
VIKING

✓ A PSYCHIATRIST'S WORLD

THE SELECTED PAPERS OF
Karl Menninger, M. D.

In a book of surpassing range and wisdom, the author of *The Human Mind* discourses on man, medicine, and education, on nature, books, and crime. "The 83 papers are of remarkable variety and interest, and they are written by a remarkable man.... Highly recommended."—JOHN DOLLARD, *N. Y. Times.* Deluxe, autographed edition, $25.00. Regular edition, $10.00

✓ THE HAUNTING OF HILL HOUSE

by Shirley Jackson

"Almost physically tangible in its evil, the house sits and waits and thinks and watches.... *The Haunting of Hill House* will make many a reader wonder, after he turns off the light, if he really is alone in the dark room.... The most spine-chilling ghost story I have read since I was a child." —ORVILLE PRESCOTT, *N. Y. Times.* By the author of *The Lottery,* of course. $3.95

✓ MASTERPIECES OF FIGURE PAINTING

Edited by I. E. Relouge

A striking collection of the world's greatest paintings of the human figure— from Michelangelo and Titian to Gauguin and Klee. With its over-size format, with 100 remarkable reproductions in full color, this becomes one of the loveliest gift books in years. $18.75. After December 15th, $22.50

✓ WILDLIFE IN AMERICA

by Peter Matthiessen

"This handsome book... should be the number one source volume for everyone who embraces the philosophy of conservation—for every ethical person who thinks about the future"—ROGER TORY PETERSON, *N. Y. Herald Tribune. With more than 100 drawings by Bob Hines, 16 pages of photographs, and 8 color plates.* Introduction by Richard Pough. $10.00

✓ THE FOUR GOSPELS AND THE ACTS OF THE APOSTLES

A lavish limited edition for connoisseurs of book making! Forty-four hand-tipped color gravure plates of great paintings by such artists as El Greco, Tintoretto, Giorgione, and Rubens have been newly made to illustrate the Testament in the beloved King James version. "A volume of great beauty and inspiration."—*N. Y. Times.* 9″ x 12⅞″, slip-cased, $27.50

✓ 100 MOST BEAUTIFUL ROOMS IN AMERICA

by Helen Comstock

Traditional home decoration in America is celebrated here with full-page and detail photographs of authentic period interiors. Rooms in old New England and Spanish colonial homes, rooms decorated in Georgian, French and Victorian styles—in private homes and some historic houses—are displayed in more than 250 photographs, 17 in color. 9″ x 12″. $12.50

THE VIKING PRESS 625 Madison Avenue, New York 22, N. Y.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

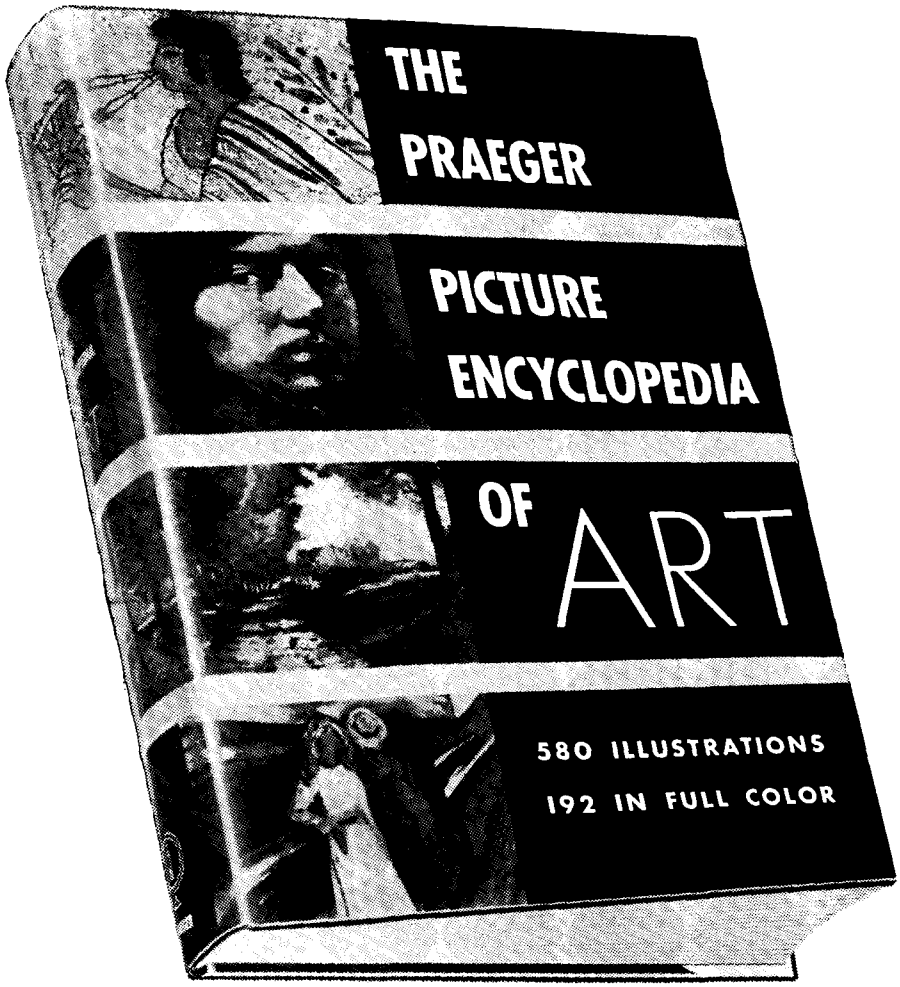
The fabulous **$17.50 PRAEGER PICTURE ENCYCLOPEDIA OF ART**

One enormous volume encompassing man's entire heritage of art—from cave painting to Picasso, from Egypt to Pre-Columbian America. • 580 illustrations, 192 magnificent full-color plates. Almost 600 pages (8¼" x 11¾"). • Published at $17.50... FREE if you act now!

FREE

with a trial membership in the

MARBORO BOOK CLUB



BRILLIANT, BEAUTIFUL, LUXURIOUS, this monumental encyclopedia is your personal museum of mankind's 4,000-year art heritage in all its richness and all its forms—Prehistoric, Mesopotamian, Egyptian, Cretan, Greek, Etruscan, Roman, Early Christian, Byzantine, Carolingian, Romanesque, Gothic, Renaissance, Baroque, Rococo, Neo-Classic, Romantic, and Modern... Islamic, Persian, Indian, Chinese, Japanese, African, Polynesian, Aztec, Mayan, Inca.

EVERYTHING YOU WANT TO KNOW about art and artists is at your fingertips. The 580 superbly reproduced illustrations (including 192 full page plates in magnificent full color) have won the acclaim of critics and connoisseurs throughout the world. The *N. Y. Times* calls the PRAEGER PICTURE ENCYCLOPEDIA OF ART "a staggering task ...carried to a quite remarkable outcome."

PUBLISHED AT $17.50—YOURS FREE! Book lovers throughout America have paid $17.50 for this great book. But while this Limited Offer lasts, you are invited to get your own copy free with a Trial Membership in the Marboro Book Club.

TRIAL MEMBERSHIP IS CANCELLABLE. If not delighted with your free PICTURE ENCYCLOPEDIA OF ART, simply return it together with your first selection and your Membership will be cancelled without obligation. The club takes all the risk. Why? Because we believe you'll want to keep this Free Gift and continue your membership.

The MARBORO BOOK CLUB pools your buying power with that of others who share *your* tastes and saves you an average of 50% on the self-same books you would otherwise purchase at full price. With the first four selections (or alternates) accepted at Special Member's prices, and with every four thereafter, you receive a superlative bonus volume of your choice at no additional charge. Offer limited. Send for your free PICTURE ENCYCLOPEDIA OF ART today.

SEND NO MONEY WITH THIS COUPON

Begin your Membership with any one of these important books:

☐ **THE STATUS SEEKERS.** By Vance Packard, author of **The Hidden Persuaders.** The best-selling exploration of class behavior in America.
List Price $4.50
Members Pay Only $3.25

☐ **THE THEATRE.** By Sheldon Cheney. 3,000 years of the drama, sacred and profane, from the rituals of Dionysus to the present. 278 illus. 600 pp.
List Price $8.50
Members Pay Only $4.95

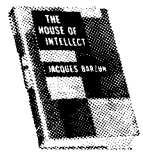
☐ **BORSTAL BOY.** By Brendan Behan. The literary sensation of 1959. "Brilliant, lewd, riotous... altogether moving and memorable." — **London Times.** List Price $4.50
Members Pay Only $3.25

☐ **COLLECTED ESSAYS BY ALDOUS HUXLEY.** The author of **Brave New World** at his witty and shocking best —on sex, art, psychoanalysis, narcotics, the whole range of human folly and endeavor. List price $5.00
Members pay only $3.50

☐ **MEMOIRS OF A DUTIFUL DAUGHTER.** By Simone de Beauvoir, author of **The Mandarins.** "One of the most significant autobiographies of our time."—**Germaine Brée.**
List Price $5.00
Members Pay Only $3.50

☐ **FREUD: THE MIND OF THE MORALIST.** By Philip Rieff. A revelation of Freud's thought on human morality—from sexual ethics to religion. 400 pages. List Price $6.00
Members Pay Only $3.95

☐ **OF LOVE AND LUST.** By Theodor Reik. Freud's most famous pupil analyzes the hidden nature of masculinity and femininity.
List Price $7.50
Members Pay Only $3.95



☐ **THE HOUSE OF INTELLECT.** Jacques Barzun's witty, merciless new book about the Sacred Cows of American Culture. List Price $5.00
Members Pay Only $3.50

☐ **MASS LEISURE.** Ed. by E. Larrabee and R. Meyersohn. A wickedly revealing study of America after hours—by Margaret Mead, Bertrand Russell, Aldous Huxley, David Riesman and others. List Price $6.00
Members Pay Only $3.95

☐ **LOLITA.** By Vladimir Nabokov. One of the most hotly-discussed books since the sensational controversy over **Ulysses.** List Price $5.00
Members Pay Only $3.50

☐ **THE GREEK EXPERIENCE.** By Sir Maurice Bowra. An almost incredibly brilliant summing-up of the whole achievement of Greek civilization, with 64 full pages of rare photographs. List Price $6.00
Members Pay Only $3.95

☐ **VAN GOGH.** By Frank Elgar. The long-awaited factual chronicle of his life and art. 369 reproductions. 67 full color plates. List Price $5.75
Members Pay Only $3.95

MARBORO BOOK CLUB

131 Varick Street, New York 13, N. Y.

Please issue me a cancellable Trial Membership in the MARBORO BOOK CLUB and send, as my free gift for joining, a copy of the PRAEGER PICTURE ENCYCLOPEDIA OF ART, plus the book I have indicated at left as my first Selection at the low Members' Price. If not delighted I may return both books within 10 days and my Trial Membership will be cancelled without cost or obligation. If I elect to keep the books and remain a member, I agree to order at least 5 more Selections during the next 12 months. I will receive advance notice of each book offered by the Club, and I may decline any book simply by returning the printed form always provided. I will receive a free BONUS book for every four selections or alternates I accept.

Name_____

Address_____

_____

City_____ Zone____ State_____

GUARANTEE: If you are not completely satisfied with this SPECIAL OFFER, you may return the book within 7 days and your membership will be cancelled.

MS-494

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

(Advertisement)

CLEAN BOOKS?

A reader recently requested advice on keeping her books clean, and I asked an expert, Lee Weber of the Doubleday Book Shops, for his recommendations.

He told me the best way to remove dust is to bang two books together. Jackets may be cleaned with a cloth or vacuum cleaner, but care must be taken with the tops, where too much pressure may grind in the dirt. Here he recommends an art eraser, not art gum, which shreds. Finally, he urged against shelving books too tightly, lest the top of the spine break when a book is pulled out.

I was interested in the general problem because I had been looking at a really magnificent new book, one that any reader would want to take special care to keep in good condition.

It is "The Life and Times of Theodore Roosevelt." Into this handsome volume Stefan Lorant has put more than 750 carefully selected photographs which not only tell the life story of one of our most colorful presidents, but also help relive the history of the country from the Civil War through World War I.

Accompanying the pictures is a lively text which helps make this volume one of the finest gift books ever published for anyone even remotely interested in American history.

I invite you to examine a copy at your book store (ladies with black gloves are urged by Mr. Weber to remove them); I am sure you will agree that this is a book you will want to own, and to keep clean—and long.

L. L. Day
EDITOR-AT-LARGE

"The Life and Times of Theodore Roosevelt" ($12.50 through Christmas, $15.00 thereafter), by Stefan Lorant, is published by Doubleday & Company, 575 Madison Avenue, New York 22, N. Y. Copies may be obtained from your own bookseller or from any of the 30 Doubleday Book Shops, one of which is located at 14 Wall Street, New York 5, N. Y.

Saturday Review

DECEMBER 5, 1959

Cover Photograph: Friedman-Abeles

SR/IDEAS

13 The Fabulous Country and the Underground River, by Max Lerner

26 The Puerto Rican Mixture: An Editorial

SR/BOOKS

16 Christmas Books for Varied Tastes, by Granville Hicks, Ben Ray Redman, John T. Winterich, Alfred Werner, David Glixon, Jerome Beatty, Jr., Arthur Todd, Dorothy Knight, and Horace Sutton

SR/DEPARTMENTS

6 First of the Month: Cleveland Amory discusses overpopulation and the plight of a deer named "Baby."

8 Trade Winds

27 Letters to the Editor

28 Broadway Postscript: Henry Hewes covers the Mary Martin musical.

32 *SR* Goes to the Movies: Arthur Knight hails "Ben-Hur."

34 TV and Radio: Robert Lewis Shayon focuses on the FCC.

35 Booked for Travel: Horace Sutton beards Castro's Cuba.

40 Literary Crypt

49 Literary I.Q.

53 Music to My Ears: Irving Kolodin celebrates Carnegie Hall's Vienna-von Karajan combination.

54 Pre-Christmas Recordings

59 Kingsley Double-Crostic No. 1341

The SATURDAY REVIEW, published weekly by Saturday Review, Inc., 25 W. 45th Street, New York 36, N.Y. Harrison Smith, President; J. R. Cominsky, Publisher, Executive Vice President and Treasurer; Norman Cousins, Vice President; Nathan Cohn, Assistant Treasurer and Business Manager; Robert A. Burghardt, Advertising Director; Ray Goodman, Circulation Director; Bert Garmise, Circulation Consultant; Marion Urmy, Assistant to the Publisher. Subscription $7 a year; $8 in Canada. **Member Audit Bureau of Circulations. Vol. XLII, No. 49.** December 5, 1959. Second-Class postage paid at New York, New York, and at additional mailing offices. Indexed in the "Reader's Guide to Periodical Literature."

© 1959 by Saturday Review, Inc. All rights reserved under Berne and Pan-American Copyright Conventions. Reproduction in whole or in part of any article without permission is prohibited. Printed in the United States of America.

Hellenistic Culture

An informed and witty book concerning the influence of Greek thought and art on many other cultures.

By MOSES HADAS
$6.00

Town and Square

The development (and persistence) of civic squares from the Greek *agora* to the village green.

By PAUL ZUCKER
Illustrated. $15.00

THE ART OF William Blake

A lucid explanation and appraisal of the intellectual growth and artistic development of a highly original poet-painter.

By ANTHONY BLUNT
Illustrated. $6.95

COLUMBIA
University Press
publishers of
THE COLUMBIA ENCYCLOPEDIA

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

JAMES JOYCE. By RICHARD ELLMANN. "This immensely detailed, massive, completely detached and objective, yet loving biography. translates James Joyce's books back into his life." — *N. Y. Times Book Review.* 2nd printing. *16 pages of photographs.* $12.50

SIGNS AND SYMBOLS IN CHRISTIAN ART. Popular Edition — Complete and Unabridged. By GEORGE FERGUSON. Includes the complete text and all the illustrations of the original edition. *16 full-color and 96 black-and-white plates.* $7.50

VOODOO. By ALFRED MÉTRAUX. Voodoo as it is practiced in present-day Haiti. "Promises to become the definitive study of Voodooism." —*Saturday Review Syndicate. Illustrated.* $6.50

A STUDY OF HISTORY, Volume XI: *Historical Atlas and Gazetteer.* By ARNOLD J. TOYNBEE and EDWARD D. MYERS. "Includes and locates all place names mentioned in *A Study of History* . . . an excellent series of notes makes the present volume highly useful."—*Boston Globe.* 122 maps. $12.50

THE FLOATING WORLD IN JAPANESE FICTION: *Tales of the UKIYO and Their Background.* By HOWARD HIBBETT. The glittering life of the brilliant Genroku era is pictured in these gay stories. *Illustrated with 24 UKIYO-E woodcuts.* $6.50

AMERICAN REPORTERS ON THE WESTERN FRONT, 1914-1918. By EMMET CROZIER. Some of the great reporters as they lived, wrote, and fought during the first World War. "Emmet Crozier's book is superb," says ERNEST HEMINGWAY. $6.50

LONDON. By JACQUES BOUSSARD, translated by JEAN PENFOLD. Every aspect of London past and present is presented in this latest addition to the famous *Les Beaux Pays* series. *183 illustrations; map.* (An Essential Book) $8.50

THE ART OF JAZZ: *Essays on the Nature and Development of Jazz.* Edited by MARTIN T. WILLIAMS. A collection of the best writing on the subject of jazz. "Scarcely a dull beat to a page." —LANGSTON HUGHES. $5.00

DUEL OF ANGELS. By JEAN GIRAUDOUX, translated by CHRISTOPHER FRY. A brilliant translation and adaptation of Giraudoux's famous play about the struggle between Vice and Virtue. $3.00

THE ENGLAND OF NIMROD AND SURTEES, 1815-1854. By E. W. BOVILL. England of the early 19th century is illustrated here in contemporary drawings and the reflections of leading sports writers of the period. $5.00

THE PLAY OF DANIEL: *A Thirteenth-Century Musical Drama.* Edited by NOAH GREENBERG, preface by E. MARTIN BROWNE, narration by W. H. AUDEN. A modern edition as performed by the New York Pro Musica Antiqua, including the complete score; Latin text and English translation; notes on performance, history, staging and costuming; and illustrations of the Biblical story taken from medieval sources. $5.00

VOYAGING UNDER SAIL. By ERIC C. HISCOCK. Invaluable information on ocean voyages for all yachtsmen and sailing fans. *112 photographs and 56 diagrams.* $8.00

Oxford's reference books make ideal gifts

THE OXFORD COMPANION TO FRENCH LITERATURE. Compiled and edited by SIR PAUL HARVEY and J. E. HESELTINE. 6,000 entries; articles on poets, novelists, dramatists, critics, historians, scientists, etc.; alphabetical listing; cross-referencing; 2 maps. $12.50

THE OXFORD COMPANION TO AMERICAN LITERATURE. By JAMES D. HART. The standard guide to American books and authors, thoroughly revised and brought up to date. *3rd edition.* $10.00

THE OXFORD COMPANION TO ENGLISH LITERATURE. Compiled and edited by SIR PAUL HARVEY. Covers alphabetically by title and author more than ten centuries of literature in the English language. *3rd edition.* $10.00

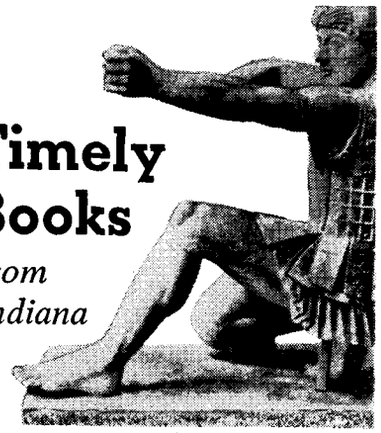
THE OXFORD COMPANION TO MUSIC. By PERCY A. SCHOLES. The most famous of all one-volume musical encyclopedias, brought up-to-date with new materials on contemporary music and musicians. *Illustrated. 9th edition.* $21.50

THE SHORTER OXFORD ENGLISH DICTIONARY. Prepared by WILLIAM LITTLE, H. W. FOWLER and J. COULSON. Revised and edited by C. T. ONIONS. The big one-volume dictionary based on the renowned 13-volume *Oxford English Dictionary. 3rd edition.* $30.00

At all bookstores

OXFORD UNIVERSITY PRESS

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Timely Books *from Indiana*

STORIES FROM A MING COLLECTION

translated by CYRIL BIRCH

"Interesting centuries later . . . a mixture of lusty humanity and shrewd weighing of human nature." TIME MAGAZINE *$3.75*

THE ESTHETIC BASIS OF GREEK ART

by RHYS CARPENTER

A refreshingly direct critique of artistic behavior as revealed by the intellectual attitudes of ancient artists toward their crafts. *Illustrated. $3.50*

AMERICAN RESEARCH ON RUSSIA

edited by HAROLD H. FISHER

"Those seeking new subjects to bite into, or reassurance that excellent work in this field is both profitable and needed, will find them here." SATURDAY REVIEW *$5.00*

COMING OF AGE

NEW AND SELECTED POEMS

by BABETTE DEUTSCH

A comprehensive collection of this major American poet's best work—some never before published, including 22 translations (four from Boris Pasternak). *2nd printing. $3.95*

3 New Titles in Indiana's
MIDLAND BOOKS
Paperback Series

A BOOK ABOUT BEES
by Edwin Way Teale MB-18 *$1.95*

THE ESTHETIC BASIS OF GREEK ART
by Rhys Carpenter MB-19 *$1.75*

THE SATIRES OF JUVENAL *translated by Rolfe Humphries* MB-20 *$1.50*

At all bookstores.
Write publisher for free catalog.

INDIANA UNIVERSITY PRESS
Bloomington

FIRST OF THE MONTH

By Cleveland Amory

THERE WAS good news on the very opening day of the hunting season. In New Jersey alone there were only seven wounded—hunters, that is, not the hunted. Meanwhile, in New York, Conservation Commissioner Harold G. Wilm not only advertised a ten-day extra-special season for shooting does, but actually warned that if hunters didn't take advantage of it, 50,000 deer would starve in the Adirondacks. "The deer herd," he declared, "is worth many millions of dollars, and we can't afford to gamble with its future." We think the Commissioner — honestly, "Conservation" is part of his title—has quite an idea here. But why limit the idea to just deer? We could shoot everything there's too much of—like, for instance, people. We could shoot steel strikers and steel management and quiz fixers and disc jockeys and cranberry sprayers and of course one thing even the hunters would admit are a dangerous problem—other hunters.

• • •

Even at that we would draw the line somewhere—and we think a good place to begin would be with "Baby." Baby was a pet deer who would come running to you when you called him, made daily trips to the school bus and loved people—and, in turn, was loved by everybody in his community, which was Monticello, New York. He was owned and raised by Mrs. Norman Pettiluga (after his mother was killed by an automobile). According to state laws, however, Mrs. Pettiluga could not confine Baby, so when the hunting season came, she painted "PET" in huge letters on both sides of him. Then she tied her husband's red plaid shirt, her daughter's dungarees, and at least six pieces of material around Baby's neck, and even pinned a medal on him. Ten days ago a big brave hunter from Brooklyn, the name on his hunter's tag was Nicholas Fontella, shot Baby dead. We talked to Mrs. Pettiluga but she refused to give us the hunter's name. "None of the papers would print it anyway," she said. "You must be very brave. Are you Irish?" We told Mrs. Pettiluga that we were not Irish, just American. We also asked a friend of hers, an officer of the Wildcat Hunting Club, to tell us the story of the shooting. "There isn't much to tell," he said. "We're just country people. We told him we hoped he was proud of what he accomplished and to take his damn deer and get out."

• • •

On the more cheerful side, there were at least three wonderful stories during the month. The first was the finding, in the closet of an immigrant TV repairman in Pasadena, of $10,000,000 worth of Old Masters—it was nice to have one piece of good news about TV, even in the repair line. Another story was the saga of Number 1706, a switching engine of the Jersey Central which apparently without a soul in the cab or a human finger involved, suddenly took off on a twenty-two mile joy-ride—a story, by the way, that seems to have a moral for the railroad industry. And finally, there was the story of the lady who went into one of the last of the male *sancta sanctorium,* the Union League Club of Chicago, and proceeded to have a baby. Had a girl, too.

• • •

Actually, we suppose, the latter occurence was symbolic of the month's No. One story—"The Population Explosion." Of particular interest to the literary world in this connection was the election, during the month, of the first male president of the Planned Parenthood Federation of America—a man who is none other than a recognized dean of the book publishing business, Mr. Cass Canfield. Ever one to undertake difficult and often controversial causes (he was former head of the Businessmen for Stevenson Committee), Mr. Canfield takes over Planned Parenthood, at a time when the organization is riding the updraft of several signal victories—among them the ruling in its favor last winter in the New York hospitals, official recognition of birth control from the Lambeth Conference, the Draper Report, and the American Public Health Association. Introducing Canfield, retiring Planned Parenthood president Mrs. Walter E. Campbell was very proud. "Now we're *really* grown up," she said. "We've got a *man* for president."

• • •

At a dinner party the night before his installation, several friends of Mr. Canfield told how they had first become interested in the movement. Sir Julian Huxley said he had been converted by a visit to England by Margaret Sanger; expecting a formidable "cause" woman, he had instead been confronted, he recalled, by a lovely and charming person. Dr. William Vogt said he had become interested when a lecturer, who in those days had to speak about it behind locked doors, spoke to him

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

at Bard College. Fairfield Osborn declared his concern had come about through the animal kingdom—via the profligacy of nature. Mrs. Albert Lasker, on the other hand, said she had never forgotten the struggles of her mother, who had been one of eleven children, neither had she ever forgotten taking a friend of hers to an abortion. As for Mrs. Canfield, she recalled that the turning point for her was talking to a French doctor and having him throw up his hands and say, "It's woman's fate. We must accept it." And Mr. Canfield himself became concerned when, in 1920, just out of college, he followed Marco Polo's route and, with a friend, crossed China—mostly on foot.

• • •

Finally, moving from book publishers to books, here are some last-minute ideas for the last words in Christmas giving. In fiction we liked "Advise and Consent," by Allen Drury, "The War Lover" by John Hersey, "Malcolm" by James Purdy Jr., and "Men Die" by H. L. Humes. In nonfiction, "Act One" by Moss Hart, "John Paul Jones" by Samuel Eliot Morison, "Battle" by John Toland, "Stalingrad" by Ronald Seth, "The Armada" by Garrett Mattingly, "Image of America" by R. L. Bruckberger, "The Negro Vanguard" by Richard Bardolph, "No Stone Unturned" by Louis Brennan, "Human Nature and the Human Condition" by Joseph Wood Krutch, "The Holy Barbarians" by Lawrence Lipton, and "A Touch of Innocence" by Katharine Dunham. In offbeat directions, however, don't overlook "The Importance of Wearing Clothes," by Lawrence Langner, "The World Beneath the City" by Robert Daley, "The Joy of Music" by Leonard Bernstein, "Observations" by Richard Avedon, "But He Doesn't Know the Territory" by Meredith Willson, "San Francisco" by Barnaby Conrad, "Russian Duet" by Willie Snow Ethridge, "The Two Uncles of Pablo" by Harry Behn, and (the best title of the year) "I Like What I Know" by Vincent Price.

Last but not least, and easily the biggest of all Christmas books, will be the forthcoming "Celebrity Register." Published December 14 by Celebrity Service Inc. and editored-in-chief by ourselves, the book will contain nearly 2,000,000 words—2,240 individual profiles and pictures. Not a "Blue Book" but rather a "Do" book, not a Who's Who but rather a Who's What and Why, "Celebrity Register" is international in scope but American in focus, and is something of a revolution in reference books—in other words, irreverent. No one paid to get in—or, for that matter, to get out—but since there are no free books, everybody will have to pay to get it.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ENTERTAINING... BRILLIANT... BLUNT— a world-renowned scientist's first-hand report on Red China

ONE CHINESE MOON

By JOHN TUZO WILSON

"Anyone who knew China in the past can list a multitude of wrongs and agonies that her people suffered. Anyone who goes to China today sees before him a myriad of accomplishments and far-sighted planning. It is of vital importance that we should assess what is happening as accurately and dispassionately as we can."

These words are from the challenging, concluding chapter of J. T. Wilson's book on China today. Because of his unique position in the world of science (President of the International Union of Geodesy and Geophysics—key organization of the I.G.Y.), Wilson was one of the first Westerners to be given an intimate view of the sensational scientific and educational developments in China. His book is both a delightful travelogue of a journey from Moscow to Peking, through the heart of China to Sian, Lanchow, and Canton; and a vital, timely document which can help bridge the gulf that now separates the Chinese and American people. Illustrated with photos by the author.

$4.95 At all bookstores.

HILL and WANG
New York 11, N. Y.

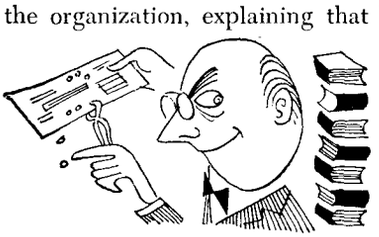
TRADE Winds

AMY VANDERBILT'S "Complete Book of Etiquette" has now passed the one-million mark for Doubleday, but the expert on weddings, christenings, debuts, letters, and invitations faced a bit of a snag when the invitations went out for the cocktail party at the St. Regis to celebrate the occasion.

Five carefully and properly addressed envelopes were sent to the staff of *Publisher's Weekly*—empty.

NORAH WHEATLEY, who lives on the edge of Columbia University, and is able to report on the customs and mores there, writes to tell us of a Columbia professor who finally discovered how to cope with the IBM system of one of the book clubs.

Seems that he wrote several letters to the organization, explaining that he



no longer wished to continue as a member. But each month a book and a tabulating-card bill arrived promptly. Returning the books did no good whatsoever, nor did the letters.

He finally punched two new holes in the card at random, returned it, and hasn't heard from them since.

IN A HIGHLY UNLIKELY report from Scotland, we hear that a new type of soft-cover book is being planned, called piperbacks.

And according to an equally unlikely report from Australia, a book about raising kangaroos will come out, in a pocket edition, of course.

MORE SERIOUSLY, Scribners is announcing a new quality paperbound series to include Fitzgerald, Galsworthy, Hemingway, Paton, Wolfe, and other leading authors. And continuing the trend toward quality paperbacks, Indiana University Press is offering a new series called Midland Books. The first two books in the series, "The Satires of Juvenal" and "The Esthetic Basis of Greek Art" are delightfully designed and strikingly bound.

Further evidence of the upsurge in the "quality" field paper-back was the launching of Walter Terry's "Ballet: A New Guide to the Liveliest Art," by Dell. The publication party, at New York's elegant new restaurant, The Four Seasons, matched any given for the sturdiest hard-cover book.

AT THE SAME TIME, the art of making rare and distinctive books for the collector's shelf is not being neglected in this country. Frank Altschul, the banker who is now chairman of the Committee on International Policy of the National Planning Association, has been turning out special editions of noteworthy books since 1934 for the sheer joy of it.

On the banks of a small river in Stamford, Connecticut, his Overbrook Press is manned by compositor-designer John Logan and pressman Fred Warns on editions which run rarely more than 500 copies.

"At the age of twelve," Mr. Altschul told us, "I got hold of a small printing press and enough ink to cover myself and my room liberally. Although my mother took the press away, the ink has stayed with me. Runs in the blood."

So artful and tasteful are the books of the press that you can't pick them up without a certain feeling of awe. They have frequently been among the Fifty Books of the Year chosen by the American Institute of Graphic Arts. Most ambitious project to date has been Robert Louis Stevenson's "An Inland Voyage," an edition of 150 copies, which sells for fifty dollars each. Hand-set in Caslon, it contains illustrations painted in France by the pochoir (hand stencilling) firm of Jean Saudé. The book was turned out painstakingly on a fifty-year-old hand press, and even at this price is sold at a loss.

ROBERT BURNS was the gentleman who wished fervently that some power the giftie would gie us to see ourselves as ithers see us.

About the next best thing to his wish is *The Times Literary Supplement* of November 6, which reached us recently from London and which puts in perspective the entire American contemporary literary scene as viewed through British eyes.

Using "The American Imagination" as a theme, the astute British editors take us objectively apart with the enthusiasm of a freshman working on a frog in his biology lab.

"The Union is wide open," says the Britishers. "Its history is our domain, its present our fascination."

Who comes out well in this lithe and

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

supple study? In the first place, there's Robert Frost, about whom *The Times* says: ". . . . for American poetry, the noblest is in the poems of Robert Frost. . . It is New England speech raised beyond any geographical bounds. It might well be argued that Frost is now the greatest poet writing in English."

Others who fare well under the glare of the British spotlights are Hemingway, Faulkner, Kerouac, Emerson, Melville, Thoreau, Wolfe, Steinbeck, Irving, O'Hara, Longfellow, Whittier, Sandburg, Twain, Lardner, Thurber, Robert Penn Warren, and Edwin Arlington Robinson; and in the theatre, Williams, Miller, and O'Neill.

You pays your money and you takes your choice, but you at least get the advantage of an objective viewpoint in the light of time and geographical distance, which in turn, it can be argued, is the process which makes classics.

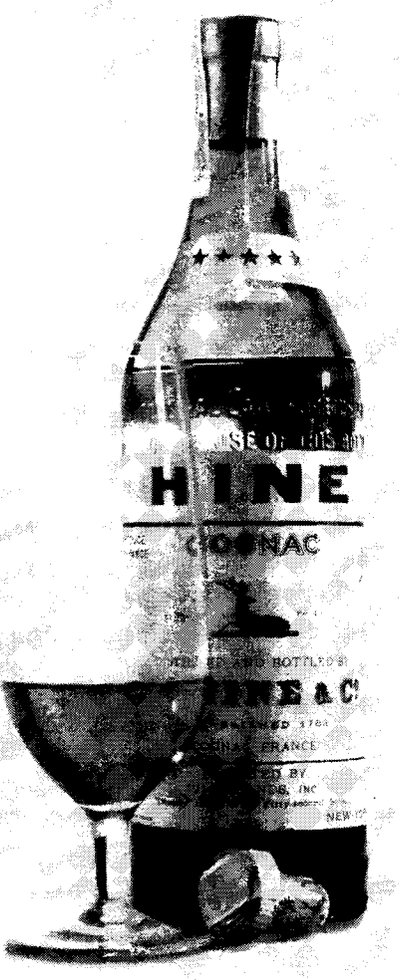
JUST IN CASE you're interested in what books were buzzed about most during the Frankfurt Book Fair in Germany, Ursal Dulberg, the *Reader's Digest* editor in that country tells us that there were three which qualified for the most-talked-about position. They were: "By Love Possessed," "Lolita," and an Italian novel titled "Il Gattopardo."

NO SOONER HAS the fuss about "Lady Chatterley's Lover" died down, than along comes Farrar, Straus and Cudahy with a completely refurbished reissue of Edmund Wilson's "Memoirs of Hecate County."

The ramifications of this operation are anything but simple, considering the fact that the book has been banned in New York, of all places, and not Boston. As a matter of fact, the irony of the situation lies in Farrar's having to bring the book out through its wholly owned subsidiary L. C. Page Company, which is a Boston firm.

"Because of a decision made by the New York courts," publisher Roger Straus told us, "New York is the only state of the whole damn fifty where the book can't be advertised, shipped, printed, warehoused, and billed. To avoid all this complication, it is published by our subsidiary, L. C. Page, in Boston, printed in Pennsylvania, stored and shipped in Trenton, N. J., by MacCrellish, Quigley & Co. We're guaranteeing any bookseller against any damages he might run into legally, and we're offering the complete, unexpurgated edition with a lot of stylistic changes and improvements by Wilson. We're also guaranteeing that no paper edition will be issued for the next eighteen months, and we're giving it

Hine,
le cognac
sec . .
Épatant!



Une chaleur crépitante. Des pensées heureuses. La société de vieux amis. Le Cognac Hine accroit le plaisir de pareils instants. Un goût rare et précieux qui plait à tous. Le Cognac Hine proclamé le meilleur Cognac, par les connoisseurs du monde entier, parce que c'est le Cognac . . . Sec.

Hine *Pronounced* Fine *The World Over*
"21" Brands, Inc. N.Y.C.
COGNAC BRANDY • 84 PROOF

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

once again ☆

THE U.S. CAMERA ANNUAL 1960

Avedon, Steichen, Margaret Bourke-White
and many others—stunning color features

The U.S.A.—U.S. Camera 1960
is still the same price $8.95

7 of the Season's Best

THE NIGHT COMETH
Eugene O'Donnell's portrait of South Africa.....$4.50

TRUE LOVE, TRUE LOVE
Richard Hubler's novel of a boy's first encounter with love.....$3.95

THE SAGA OF PAPPY GUNN
World War II's most colorful hero: by Gen. George Kenney.....$3.00

THE FREUDIAN ETHIC
An analysis of the subversion of American character
by Richard LaPiere.....$5.00

THE FAMILY QUARREL
A fresh approach to the American Revolution by Elswyth Thane.....$4.75

THIS WORLD OF LIVING THINGS
Paul Griswold Howes' excursion into the world of nature.....$4.50

CLASSIC COOKING
A new approach to French Cuisine by John Marshall.....$3.95

DUELL, SLOAN AND PEARCE

a heavy advertising push—even in Connecticut's Fairfield County. As you know, that's where the locale of the book is supposed to be."

The book has been unavailable in this country for thirteen years, and if all goes well, a New Yorker might get a friend in Boston to smuggle him down a copy.

IN CASE YOU HAVE a tendency to overlook important dates, you can make a note that Chase's Calendar of Annual Events is appearing this month under the Apple Tree Press imprint, and you'll find lots of occasions to celebrate.

You'll find that Break-a-Cold Month begins on January 1, to "promote baking soda as a relief for colds." And not

to be content with that, the baking-soda boys sneak in a National Indigestion Week beginning November 26, to say nothing of a Baking Soda Bath Week. Equally vigorous are the pickle people, who insist on a National Pickle Week in May, plus a rather obscurely worded summer interlude called Pickles-Sandwich-Profit-Partners Month, along with a December season called Holidays Are Pickle Days.

In case you're not in the mood for any of these, you can pick freely among a Mute-Your-Muffler Month, a Cool Down-Pep Up Month, a Weight Watcher's Week, and a Return the Borrowed Books Week.

We thought we had found in National Barefoot Freedom Week an event completely untainted by commercialism, but its objective turns out to be "To bring home the advantages of wearing shoes that provide barefoot freedom."

—John G. Fuller.

Solution of Last Week's Kingsley Double-Crostic (No. 1340)

Mercutio:
BETWEEN MEALS
(From *Manchester Guardian Weekly*; suggested by E. E. Thum)

Mr. K. is the Embassy guest. . . .
When at table how pleasing, how pleased!
In between meals what bricks they drop!
If international tension's eased
By eating and drinking at the top,
Why on Earth do they ever stop?

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE RECORD HUNTER

"THE WORLD'S LARGEST STORE SPECIALIZING IN LONG PLAYING RECORDS EXCLUSIVELY"

507 Fifth Avenue, New York 17, New York

PRESENTS

THE BEST BARGAINS OF ALL TIMES on LP...

Exciting Performances by the World's Foremost Conductors, Orchestras and Soloists . . .

only 1.88

Toscanini, Ezio Pinza, Ansermet, Munch, Bernstein, Tibbett, Sayao, Farrar, Rachmaninoff, Flagstad, Crooks, Maynor, Koussevitzky, McCormack, Kipnis, Lotte Lehmann, Monteux, van Beinum, Clemens Krauss, Szell, Furtwaengler, Sargent, Backhaus, Joyce, Ricci, Boult, Kleiber, Fritz Reiner, Leinsdorf, Barbirolli, Weingartner, Mitropoulos, Rodzinski, Efrem Kurtz, Goehr, Milstein, Myra Hess, et al. . . .

FREE Shipping on Shipments of 4 or more LPs (in the U.S.A.)
40¢ Flat Handling Charge on Shipments of 1 to 3 LPs.
Foreign: $1.00 for first LP—25¢ extra for each additional LP.
No C.O.D. Orders. 3% City Sales Tax on Shipments to N.Y.C.

IDEAL CHRISTMAS GIFTS . . . **FREE Gift-Wrapping on request . . .**

ALL 12" LONG PLAYING RECORDS . . . EACH AND EVERY ONE SPECIALLY RECOMMENDED

1 BACH: Six Brandenburg Concerti, Volume I (No. 1 and 2)—Fritz Reiner 1.88
2 BACH: Six Brandenburg Concerti, Volume II (No. 3 and 4)—Reiner 1.88
2 BACH: Six Brandenburg Concerti, Volume III (No. 5 and 6)—Reiner 1.88
4 MOZART: Symphony No. 41 "Jupiter" and No. 35 "Haffner"—Leinsdorf cond. 1.88
5 BEETHOVEN: Symphony No. 7—Leinsdorf cond. Rochester Philharmonic 1.88
6 MOUSSORGSKY: Pictures at an Exhibition/RIMSKY-KORSAKOV: Capriccio Espagnol RAVEL: La Valse—Rodzinski and Barbirolli cond. 1.88
7 TCHAIKOVSKY: Violin Concerto—Milstein, Violin; Stock cond./BRUCH: Violin Concerto No. 1—Milstein, Violin; Barbirolli cond. 1.88
8 BERLIOZ: Requiem—Rochester Oratorio Society Chorus and Orchestra 3.76
9 BEETHOVEN: Symphony No. 2 and Symphony No. 4—Felix Weingartner cond. 1.88
10 BALALAIKA (Thirty-One Russian Gypsy Airs) 1.88
11 VIVALDI: Gloria/Concerto San Lorenzo in C Major—Pellizzari cond. 1.88
12 RACHMANINOFF: Symphony No. 2—Rodzinski Cond. New York Philharmonic 1.88
13 FRANCK: Symphony in D Minor—Mitropoulos cond. Minneapolis Symphony 1.88
14 HAYDN: Symphony No. 94 "Surprise"/SCHUBERT: Rosamunde—Overture and Ballet—Leinsdorf cond. Rochester Philharmonic Orchestra 1.88
15 SPIRITUALS by the FISK JUBILEE SINGERS (His Name So Sweet; Live A Humble; Were You There; Swing Low, Sweet Chariot, and other favorites) 1.88
16 DAME MYRA HESS Plays SCHUBERT: Sonata No. 9, Op. 120 and TRIO No. 1, with Salmond, Cello, and d'Aranyi, Violin 1.88
17 BEETHOVEN: Symphony No. 6 "Pastorale"—Mitropoulos cond. 1.88
18 GREAT OVERTURES (BRAHMS: Academic Festival; SMETANA: Bartered Bride; BERLIOZ: Roman Carnival; WOLF-FERRARI: Secret of Suzanne; HEROLD: Zampa—Barbirolli, Kurtz and Rodzinski cond. 1.88
19 DUKAS: Sorcerer's Apprentice; GLIERE: Red Poppy; DVORAK: Slavonic Dance No. 1; LALO: Le Roi d'Ys Overture, etc.—Mitropoulos cond. 1.88
20 MENDELSSOHN: Symphony No. 4 "Italian" HAYDN Symphony 101 "Clock"—Leinsdorf cond. Rochester Philharmonic Orchestra 1.88
21 WAGNER for Orchestra (Selections from TRISTAN und ISOLDE, SIEGFRIED and TANNHAUSER—Bamberger cond. Frankfurt Opera Orchestra 1.88
22 HAYDN: Trumpet Concerto; HANDEL: Oboe Concerto No. 1; MOZART: Bassoon Concerto No. 1 1.88
23 MOZART: Violin Concerti No. 3 and 4—Parikian, Violin; Goehr cond. 1.88
24 GREAT BALLET FAVORITES (Gounod: Faust Ballet Music/Bizet: L'Arlesienne Suite)—Goehr cond. Orchestra des Concerts Pasdeloup 1.88
25 STRAUSS: Till Eulenspiegel; Don Juan/BELLINI: Benvenuto Cellini Overture—Ackermann and Le Conte cond. 1.88
26 PUCCINI: La Rondine—DeLuca, Soprano; Prandelli, Tenor et al 3.76
27 SONGS OF THE CIVIL WAR ERA (Battle Hymn of the Republic; When Johnny Comes Marching Home; Listen to the Mocking Bird; Drafted Into the Army; Brother Green; Marching Through Georgia, etc.) 1.88
28 BERNSTEIN: On the Town/Facsimile Jeremiah Symphony—Bernstein cond. 1.88
29 STAINER: Crucifixion—Crooks and Tibbett; Trinity Choir et al 1.88
30 TOSCANINI CONDUCTS DUKAS: Sorcerer's Apprentice; ROSSINI: Semiramide Overture; VERDI: La Traviata Preludes to Acts 1 & 3; WAGNER: Siegfried Idyll 1.88
31 TOSCANINI CONDUCTS BRAHMS: Variations on a Theme by Haydn; ROSSINI: Barber of Seville Overture; MOZART: Symphony No. 35 "Haffner"; MENDELSSOHN: Scherzo from "Midsummer Night's Dream" 1.88
32 DOROTHY MAYNOR Sings SPIRITUALS and SACRED SONGS (Were You There"; Go Tell It On The Mountain; Ole-Time Religion, etc. /Selections from Elijah, The Messiah, St. Matthew Passion, B. Minor Mass, Chorale) 1.88
33 GERALDINE FARRAR as CARMEN, with Giovanni Martinelli 1.88
34 THE ART OF BIDU SAYAO (Arias from Rigoletto, Manon Lescaut, Marriage of Figaro, etc./Songs by Ponce, Chopin, Obradors et al) 1.88
35 TOSCANINI CONDUCTS HAYDN: Symphony No. 101 "The Clock"/ WAGNER: Dawn and Rhine Journey from "Die Gotterdaemmerung"; Preludes to Acts 1 and 3 from Lohengrin" 1.88
36 DEBUSSY: La Mer; RAVEL: Rhapsodie Espagnole; SATIE: Gymnopedies No. 1 and 2—Koussevitzky cond. Boston Symphony 1.88
37 LOTTE LEHMANN SINGS LIEDER by Brahms, Hugo Wolf, Pfitzner, Beethoven, Schubert, Marx et al 1.88
38 PIERRE MONTEUX CONDUCTS D'INDY: Istar: Symphonic Variations; Fervaal: Introduction to Act 1; DEBUSSY: Sarabande; BERLIOZ: Rakoczky March, etc. 1.88
39 THE ART OF SERGEI RACHMANIOFF (CHOPIN: Sonata in B Flat Minor/SCHUMANN: Carnaval) 1.88
40 THE ART OF EZIO PINZA (Arias from Don Carlos, Ernani, Marriage of Figaro, La Juive, Magic Flute, Il Trovatore, Norma, Faust, La Caid, Roberto Il Diavolo and Verdi Requiem) 1.88
41 BEETHOVEN: Symphony No. 3 "Eroica"—Koussevitzky cond. Boston Symphony 1.88
42 BEETHOVEN: Symphony No. 5/Egmont Overture—Koussevitzky cond. 1.88
43 JOHN McCORMACK Sings IRISH SONGS (Foggy Dew; Molly Brannigan; When Irish Eyes Are Smiling; Where The River Shannon Flows, etc.) 1.88
44 THE ART OF GALLI-CURCI (Arias from Romeo and Juliet, Pearl Fishers, Rigoletto/Songs) 1.88
45 ALEXANDER KIPNIS in RUSSIAN OPERA (Selections from Boris Godounov/Arias from Prince Igor, Sadko, Russalka, Eugen Onegin) 1.88
46 OFFENBACH: Gaite Parisienne—Fiedler cond. Boston Pops Orchestra 1.88
47 GERSHWIN: An American in Paris/COPLAND: Billy the Kid—Bernstein cond. 1.88
48 MASTERPIECES OF THE SYNAGOGUE—by the celebrated Cantor Rosenblatt 1.88
49 THE ART OF KIRSTEN FLAGSTAD (Ah, Perfido!; Oberon, Fidelio, Die Walkuere; Lohengrin, Tannhauser) 1.88
50 SIBELIUS: Finlandia; ROSSINI: William Tell Overture; BIZET: Carmen Suite No. 1; STRAUSS: Die Fledermaus Overture—Oslo Philharmonic 1.88
51 HELEN TRAUBEL in OPERA and SONG (Merry Widow Waltz; Ave Maria; Lord's Prayer; Greensleeves/Arias from Alceste, Otello, Lohengrin, etc.) 1.88
52 TCHAIKOVSKY: Sypmhony No. 6 "Pathetique"—Charles Munch cond. Paris Conservatory Orchestra 1.88
53 ROSSINI OVERTURES (La Gazza Ladra; William Tell; Semiramide; La Scala di Seta)—van Beinum cond. Concertgebouw of Amsterdam 1.88
54 STRAVINSKY: The Rite of Spring—Ansermet cond. L'Orchestre de la Suisse Romande 1.88
55 BERLIOZ: Symphonie Fantastique—van Beinum cond. Concertgebouw Orch. 1.88
56 TCHAIKOVSKY: Violin Concerto—Ricci, Violin; Sir Malcolm Sargent cond. 1.88
57 ROSSINI-RESPIGHI: La Boutique Fantasque—Ansermet cond. 1.88
58 STRAVINSKY: Petrushka—Ansermet cond. L'Orchestre de la Suisse Romande 1.88
59 BRAHMS: Symphony No. 1—van Beinum cond. Concertgebouw Orchestra 1.88
60 BEETHOVEN: Piano Concerto No. 4—Wilhelm Backhaus, Piano; Clemens Krauss cond. Vienna Philharmonic Orchestra 1.88
61 BRAHMS: Symphony No. 2—Wilhelm Furtwaengler cond. London Philharmonic 1.88
62 FRANCK: Symphony in D Minor/Symphonic Variations—Eileen Joyce, Piano; Munch cond. The Paris Conservatory Orchestra 1.88
63 BEETHOVEN: Overtures (Leonora No. 3; Consecration of the House; Egmont; Fidelio; Coriolan)—van Beinum cond. The London Philharmonic 1.88
64 BEETHOVEN: Violin Concerto — Ricci, Violin; London Philharmonic Orchestra cond. by Adrian Boult 1.88
65 MENDELSSOHN: A Midsummer Night's Dream/SCHUBERT: Rosamunde —van Beinum cond. Concertgebouw Orchestra of Amsterdam 1.88
66 SIBELIUS: Symphony No. 5 Karelia Suite—Danish State Radio Symphony Orchestra 1.88
67 BEETHOVEN: Symphony No. 6—Kleiber cond. London Philharmonic Orchestra 1.88
68 WAGNER: Tristan und Isolde (Prelude and Liebestod)/Parsifal (Good Friday Music)—Clemens Krauss cond. London Philharmonic Orchestra 1.88
69 DEBUSSY: Nocturnes/RAVEL: Rhapsodie Espagnole—Ansermet cond. L'Orchestre de la Suisse Romande 1.88
70 DELIBES: Coppelia/Sylvia—Desormiere cond. L Orchestre de la Societe des Concerts du Conservatoire de Paris 1.88
71 BRAHMS: Symphony No. 3—Szell cond. Concertgebouw Orchestra 1.88
72 BEETHOVEN: Symphony No. 3 "Eroica"—Kleiber cond. Vienna Philharmonic 1.88
73 MUSIC OF SPAIN (DE FALLA: La Vida Breve-Spanish Dance; GRANADOS: Spanish Dances; TURINA: La Procesion del Rocio; ALBENIZ: Iberia; El Puerto and Triana)—Jorda cond. Paris Conservatory Orchestra 1.88
74 GRIEG: Lyric Suite: LISZT Hungarian Rhapsody No. 4: SIBELIUS: Finlandia; TCHAIKOVSKY: Marche Slave—Danish Radio Symphony Orchestra 1.88
75 BEETHOVEN: Symphony No. 7—Kleiber cond. Concertgebouw Orchestra 1.88
76 RIMSKY-KORSAKOV: Capriccio Espagnol/Le Coq d'Or Suite—Ansermet cond. L'Orchestre de la Suisse Romande 1.88
77 RACHMANINOFF: Piano Concerto No. 2—Katin, Piano; New Symphony Orchestra of London 1.88
78 TCHAIKOVSKY: Piano Concerto No. 1—Katin, Piano; New Symphony Orchestra of London 1.88

THE RECORD HUNTER—Dept. JM
507 Fifth Ave., New York 17, N. Y.

FREE Shipping on 4 or more LPs. 40¢ Handling Chrage on 1 to 3 LPs.
Foreign: $1.00 for first LP, 25¢ extra for each additional.

Enclosed find my check ☐ M.O. ☐ for $_____ in payment of the LP Bargains encircled below:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78

NAME_____

ADDRESS_____

CITY_____ZONE_____STATE_____

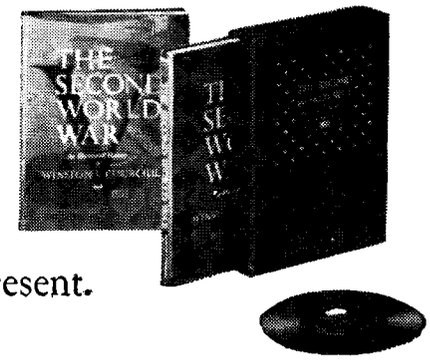
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The greatest military historian of modern time.

The most impressive pictorial record of a war ever assembled.*

The voice of the war's most eloquent orator.

All are assembled in this incomparable Christmas present.



The Second World War

By Sir Winston S. Churchill and the Editors of "Life"

*Including color reproductions of paintings by artists recording the appalling fact of war, and photographs that are works of art in themselves, many of them uncovered since the war and never before published in book form.

636 pages, many in full-color.

Distributed through Houghton Mifflin Company

The list price of the deluxe edition will be $27.50. For the regular edition (without box and record), $25.00

A simple solution to almost every Christmas problem.

The Armada

GARRETT MATTINGLY

"It is, quite simply, a historical masterpiece." *New York Times* $6.00

National Bestseller

A Natural History of New York City

JOHN KIERAN

"In many ways the best treatment the natural history of a great city has ever received." *New York Times* $5.75

National Bestseller

The Ape in Me

CORNELIA OTIS SKINNER

"She's Cornelia Otis Skinner, back again in good humor, with illustrator Alajalov for company." *New York Times* $300

National Bestseller

The Yellow Wind

WILLIAM STEVENSON

"The most readable book on Red China that has yet been written." *NY Herald Tribune* $6.00

The Stature of Man

COLIN WILSON

An emphatic denial of individual insignificance, by the author of *The Outsiders.* $3.00

A History of Art

GERMAIN BAZIN

from prehistoric times to the present.

Conservateur-en-chef of the Louvre.

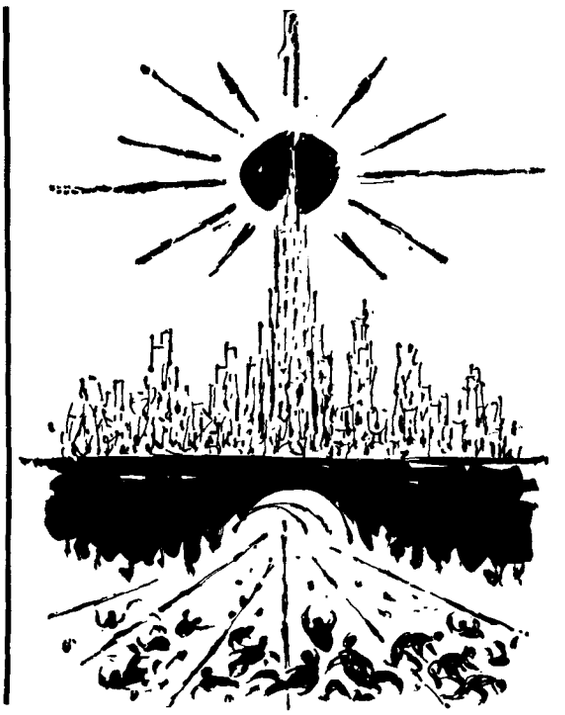
HOUGHTON MIFFLIN COMPANY

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Saturday Review
DECEMBER 5, 1959

THE FABULOUS COUNTRY AND THE UNDERGROUND RIVER

Since its appearance in November, 1957, Max Lerner's massive study "America as a Civilization: life and thought in the U.S. today" has been recognized as one of the most original works in its field. Despite its size (1000—plus pages) and relatively high cost ($10), this scholarly, readable report has sold briskly, and has become a focal point of popular interest in a way reminiscent of Arnold Toynbee's "A Study of History." Against this background, the forthcoming publication of another work by Mr. Lerner has excited strong interest in publishing circles. The volume, which deals with Professor Lerner's career as a syndicated newspaper columnist, is a witty, many-faceted study of subjects ranging from the New Deal to the Tragedy of the Homosexuals. The editors of SR present herewith a preview of the new book, "The Unfinished Country". (Simon & Schuster, $7.50). Copyright 1959 by Max Lerner.



By MAX LERNER

"THE ONLY FABULOUS COUNTRY" is what Thomas Wolfe called America, and while his books are too often celebrations by declamation, he caught in his phrase the accent of the legendary, the element of fable, and the mood of wonder at the cultural incredible which has stirred other American writers as well.

The quality of legend runs all through the American experience. It was captured for our earlier history in some of the essays by William Carlos Williams in his "In The American Grain," but there has been almost nothing to match them by commentators on contemporary America. It is as if the rawness, crudeness, and vulgarity of the American experience were so overpowering that only the immediate critical reaction is possible, and the imagination is exhausted before it can glimpse the outlines of wonder that make both praise and contempt irrelevant. A writer on contemporary America must somehow grasp this quality in American life—a quality at once primitive and decadent, which shows itself in the assault on the mind, the public exploitation of the realm of privacy, the inanities of Hollywood, the excesses of the gladiatorial arena with its spectator sports, the ghastly fervors and fevers of popular culture.

I regard some of these grotesqueries with a mixture of affectionate despair and a perverse refusal to have them as anything but documentary evidence that human life contains idiocies as well as grandeurs. When you contemplate the zanier aspects of American being—office parties, beauty contests, women's fashions, suburban doldrums, commuter adulteries, Hollywood fisticuffs, matinee idols, ripe females, high-jinks in Bohemia, movie stars with mammary gigantism, censorship follies, high-bosomed and thigh-bared book-jackets, cloacal magazines, TV giveaways, and salvation by tranquilizers—your first impulse is to secede from humanity. Yet I am almost as much struck by the wild and vital clownishness in it all as by the quite obvious wasteland dreariness which makes the intellectual critics raise their highbrows at it.

It would be a mistake to view popular culture as a separate *segment* of American life. Rather is it a *dimension* of the entire culture. To call it the picturesque dimension would shrink the meaning of Wolfe's term "fabulous." It is at once pathetic and comic, aiming at the middle-class genteel and too often achieving it, with a quality not so much primitive as grotesque. It has the stuff of folk strength in it, and also the phoniness of the folksy. It is the product of an American transforming energy which turns the everyday into the legendary, and legends into actuality.

For all its vaunted modernism, the American mind retains the essential quality of the savage mind: it is vulnerable, capturable, manipulable. Perhaps there is something about the American Continent itself, with its vast, still virgin stretch, which makes this appropriate. It is a quality which has its appealing aspect, as is clear from Walt

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Whitman's poetry, or the novels of Sinclair Lewis, or the innocent-sophisticate amalgam in Damon Runyon, or the adolescent enthusiasms of the Boola-boola spirit in college football. It even has a kind of primitive strength in it, as with the leaves-of-grass simplicities of democratic feeling which make possible the marriages of rich young men with girls from the wrong side of the tracks. I find myself drawn to it, even though I recognize the weakness that goes with it—the lack or loss of a code-shaping group who have the power to decide what is or is not acceptable in the best circles. And if I am told that American culture is shot through with bad taste, my only answer is that I wish it were. Really bad taste has a vigor about it which the "good" taste of "nice" people has wholly lost.

I distinguish between what is vulnerable and capturable in the American mind, and what is corruptible and manipulable. One of the tragic themes of American life is what happens to the potential promise of writers and actors when they get caught in the suction force of the Big Money and the giddy blandishments and bedevilments of being a "celebrity."

In no civilization in history has the road upward from anonymity to celebrity been as accessible to the sons and daughters of the obscure as it is today in this "only fabulous country." But if the road is open, to those who have beauty and sexual charisma and a quick wit and talents of the mind and imagination, it is also more crowded with deadly perils than Bunyan's Pilgrim ever encountered, or Dante on the road to Hell. The difference is that Dante had his Virgil to guide him through the dangers, as he visited in sequence the circles of Hell and Purgatory and Heaven. The beautiful and the damned of contemporary America have to make their way alone, with only the doubtful ministrations of talent agents, press agents, public relations counsel, tax lawyers, and psychoanalysts, and often it is hard to distinguish between the guides and the perils themselves. Moreover, the lives and loves of these young people combine Hell and Heaven and Purgatory in a single beribboned package, which is always being delivered by a special messenger under an intense light of publicity, and always being opened with the same public fanfare, and usually—after the succession of gilt and tinsel wrappings have been stripped off—being found to be empty.

IT IS IN the publicity syndrome of American life, its rape of privacy, and its assault on reason that the least attractive phase of the manipulable mind is revealed. Whether it is called "motivational research" or "persuasion for profit," "the engineering of consent" or "subliminal persuasion," the common element in all these fancy new slogans is clear enough. It is the conversion of the person as subject into the person as object, the approach to the human being as primarily a target.

This is the underlying aspect of TV as well—a great complex of arts which has thus far been burked by its own inner principle. The corrupting element in it is the fact that the audience is held to be a faceless monster endowed with untold purchasing power, which must be reached and held by programs at once arresting and uncontroversial, because its purchasing power is sold by the network and agent to the sponsor at fabulous prices which befit the only fabulous country. I should add, of course, that TV is also a great documentary art, whose potentials for bringing the authentic event to the nation have scarcely been tapped. The Kefauver Hearing, the McCarthy Hearings, the Presidential Conventions, and some of the recent TV shots showing the political executions in the wake of the Castro revolution underline what TV can do. So also do some of the current developments in educational TV, halting and imperfect as they are.

Yet the real educational revolution will come not through reaching the masses by TV but through shaping those whom I have called the carriers of promise. Only through the creation of a democratic intellectual elite can the true miracle of a democracy be achieved. That the idea of a creative intellectual minority is not incompatible with the idea of a democratic society seems to me almost too clear to be argued. I am convinced that the educational revolution which began in the early nineteenth century in terms of the mass must now be completed in terms of a spearhead society.

In my earlier history as a columnist it was usually my pieces on labor, the New Deal, and foreign policy that set the geese flying; in those days political and economic controversy still had the power to stir. But in the 1950s it was my pieces in a quite different area that proved most prickly—when I treated of morals, sexual behavior, crime, punishment, the waywardness of adolescents, prostitution, abortion, the role and fate of women, and in general the conduct of life in America.

The protests came not only from those who disagreed with what I wrote, but even more from those who felt I ought not to write about such topics. They might be discussed by preachers, judges, doctors, psychiatrists, and professional scientific students in their scientific journals, but for a journalist they were out of bounds. Letters poured in, from fearful parents who were worried about the effect of my articles on their teen-agers, who felt that they had to hide the paper from their children of more tender years. They poured in from single-minded and simple-minded liberals who felt I was betraying the cause of liberal political militancy by devoting so much attention to non-political themes. They were the product of a mixture of influences, partly from the Puritan tradition, partly from the Marxist notion that sex and morals, like religion, were the opiates of the masses, and that to discuss them seriously might weaken class militancy. I should add that there was also the usual quota of crank and hate letters from people who found in these pieces of mine the final proof that I was a Communist—for was it not the Communist aim to weaken and finally topple the American way of life by undermining the fabric of social morality and natural law?

I HAD to call, as never before, on my natural orneriness to keep me impervious to these shafts from various directions. It was an innovation in the history of the big metropolitan press to give front-page headlines to sequences of articles on such themes as the Kinsey Report on American Women, Morals on the Campus, Sexual Offenders, the Tragedy of the Homosexuals, the Pursuit of Happiness, New Light on Love, and the Private Lives of Teen-agers. The headline titles were dramatic and sometimes flamboyant—a natural enough fact for headlines in a competitive newspaper situation. But the material in the articles themselves was (I hope) as honestly and soberly set down as I knew how. Years earlier in Matthew Arnold's, "Culture and Anarchy." I had run across the idea of "the humanizing of knowledge," and a book by James Robinson on that theme had reinforced it. I saw my newspaper pieces as part of that process.

This was, for me at any rate, a new world of inquiry and discussion that was opening up. There had been a period in English history when some of the same issues had been fought out—from Francis Place and John Stuart Mill to Havelock Ellis and Marie Stopes. There had been, in the 1840s and 1850s in America, a similar liberating struggle among American writers on love, sex, equal rights for women, contraception, criminology. There was a flare-up of interest in the 1920s as well, but it never got fully under way. In the past decade, however, many of us have felt the surge of a great liberating movement of human thought about the mind and the conduct of life of which the two key figures were Sigmund Freud and Alfred Kinsey. The major force of Freud's influence had made itself felt earlier. The new and

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

dominating figure was Professor Kinsey.

His role was that of a Guilt-Killer. He was the explorer of the last remaining unexplored continent. He carried on an unremitting war both with the moralizers, whom he saw as too repressive of human instinct, and with the psychoanalysts, philosophers, and poets whose subtleties he regarded as overfancy and too-little scientific. His obsessive aim was to release the heavy burdens of guilt which crushed the chances of fulfillment. In that sense he was a modern Rousseauist, who believed that sexually (if not politically) men are born free, yet they are everywhere in chains. His belief in a Noble Sexual Savage seemed to me both primitivist and naive, and in my later writings on him I came to see this increasingly. He reacted oversensitively to my criticism, and our earlier friendship was marred before he died. Yet I valued and still value his liberating role in the history of American psychic energies and life-goals.

I set myself to rethink, in mid-twentieth-century terms, the meaning of Jefferson's and Madison's eighteenth-century idea of "the pursuit of happiness." A number of themes emerged in my writing which I had not hitherto explored—the meaning of love and loneliness, the problem of limits and freedom, the liberation from guilt and and self-pity, the acceptance of man's fate. What I read in the psychiatrists served to sharpen and confirm what I was thinking, and I was lucky to be writing in the midst of what I regard as a renaissance (even if a minor one) of American social theory in our day.

In the process I came to some conclusions about codes and the conduct of life in America that I wanted to set down summarily but tentatively: that the deepest drives of men and women get short-circuited with the drives and goals of their culture; that sin and respectability are still (as they were with the Colonel's Lady and Judy O'Grady) sisters under the skin; that sex and love often get mixed up with security and commercialism; that one of the laws of life is the twisting of healthy emotions until they become unhealthy ones, as in homosexuality, and that it is all too easy to make cheap judgments and offer cheap solutions for these harassed men.

I hope I have learned in the process to have respect for tough facts and groping people, for the bewildering world of the adolescent, for the honesty of most young people, for the idealism that gets shattered under stress. I learned to fear the violent adults even more than the delinquent kids whom they were trying to tame, and to recognize the killer in the mob that calls for the blood of the young killers. I learned the ways of anger at the sheer pathos of the avoidable—at the tragedy of the satanic mills of abortion, at those who would force unwanted children upon unready parents; at the men who sit in judgment on the dope addicts, even more than at the addicts themselves, and at those who relieve their own sense of guilt by pushing prostitutes around.

Most of all, I hope I have learned that we ought to replace the idea of *guilt* and *blame* with the search for *responsibility* and the cultivation of help. The responsibility rests on the interaction between the victim, the culture, and the whole human situation. The help must come from human being and be accorded to human beings.

Beyond these problems of conduct there are first and last things—the eternal recurrence of death and birth; failure and despair and the secret places of the heart; love and the pain of loss and the plunge into Non-being; time and the sense of identity; the dialogue between the artist and his vision. Every writer must in the end grapple with them—with the enduring stuff beneath the skin which reveals spurting blood wherever you prick the surface of life, with the Journey into the Interior which every man must take to know who he is, with God and man and their curious relation to each other. Even in the Fabulous Country there is the underground river, which runs deep and silent beneath our consciousness, filling our waking lives with a dark meaning.

The transient and contingent elements of existence keep changing, like particles of water in a stream. But the stream itself keeps flowing. The reason why it has the appeal of endless fascination for us—in the novel, the drama, philosophy, theology, even in journalism—is that it is the river of life, which outlasts the trivia of polemics and the dryness of dogma.

I have been charged with filling too much of my writing with images of chaos, death, and annihilation. Yet given the time we live in, those of us who aim to function, in effect, as cryptographers of our time can scarcely avoid such imagery. The enactments of human beings on this continent take place not only on the American stage but on the larger human stage, a little like the setting of MacLeish's "J.B.," where peanut vendors and circus roustabouts go through their paces against the backdrop of the cosmos.

My interest in this human-cosmic stage may account for my preoccupation with the theatre, where it is harder to fake than in the novel or philosophy, and a writer reveals skeletally his

(*Continued on page* 49)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CHRISTMAS BOOKS FOR VARIED TASTES

As customary with the first issue in December, SR *again this year casts its beams on the multitude of recent books that would be welcome gifts both for the eclectic reader and the friend whose interests are more channelled. Besides a checklist of fiction, poetry, and general titles, there are caches of favorite stories and essays, representatives of the offbeat, how-to's for the hobbyist, and many big, handsome works for those who love beauty.*

Scrooge to Thurber, Holiday Bound

By GRANVILLE HICKS

EVERY YEAR the publishers bring out anthologies to catch the Christmas trade, and though some of them seem designed to repose on the living-room table, impressive but unread, others offer hours of pleasant reading. The four collections on which I am commenting are all books to be read.

Morton Dauwen Zabel's "**Charles Dickens' Best Stories**" (Hanover House, $4.95) makes a particularly appropriate gift because Dickens was, in Zabel's words, the laureate of the British Christmas and three-quarters of the volume is devoted to Christmas stories. There are all five of the Christmas books Dickens wrote in the 1840s, including, of course, "A Christmas Carol," and five shorter tales as well. In addition, there are several extracts from Dickens's first book, "Sketches by Boz," full of the vitality of the young Dickens, and several later pieces, including a couple of well-wrought stories of crime.

Zabel has written an excellent introduction. Although he has been known as a student of James, Conrad, and other consecrated practitioners of the art of the novel, he confesses to "a strong, if far from exclusive, prejudice" in Dickens's favor, and no Dickensian can complain that he is ungenerous. After pointing out that Dickens was inferior in this respect or that to certain other British novelists, he sums up: "Yet in their scope of experience, in their inventive and dramatic range, and in their comprehensiveness of human and moral vision, his books may be said to surpass those of any of his English contemporaries, and perhaps any of his English successors, down to the present day. He is the English novelist who most invites and justifies comparison with the Europeans who established the scale and capacity of modern fiction at its greatest."

Zabel does not make large claims for Dickens as a writer of short stories. "His genius," he grants, "was of a kind that required the full scale of the novel—and of the novel in its most expansive, all-inclusive, and comprehensive dimensions—to realize itself adequately." But many of the qualities that made Dickens a great novelist did enter into his shorter work. His failings are there too, to be sure, but in reading Zabel's collection one feels again what an extraordinary writer he was.

In his address at Harvard on "The American Scholar" in 1837, Ralph Waldo Emerson called for a great and distinctive American literature. Within the next two decades, as Perry Miller points out in his introduction to "**The Golden Age of American Literature**" (Braziller, $7.50), that literature had appeared. Poe, Emerson himself, Thoreau, Hawthorne, Melville, and Whitman had given us our Golden Day.

These are the six writers represented in Professor Miller's anthology. He has included three of Poe's stories, two of his essays, and three poems. There are a few poems by Emerson and five of his most famous essays. The selection from Thoreau contains two magnificent pieces, "Civil Disobedience" and "A Plea for Captain John Brown." There are four stories by Hawthorne, and the Whitman section includes the preface to the 1855 edition of "Leaves of Grass," together with "Song of Myself" and a number of other poems. Only Melville suffers from Miller's decision not to include extracts from longer works; Melville's genius manifests itself nowhere else as it does in "Moby Dick." But "Benito Cereno" is an interesting story and "Bartleby" a superb one, and Miller has also printed Melville's revealing review of Hawthorne's "Mosses from an Old Manse."

MILLER'S introduction comments perceptively on each of the six writers and goes on to raise a troublesome question. The 1840s and 1850s were a period of national expansion and economic growth as well as a period of literary greatness. Yet there is no easily recognizable relationship between these two kinds of achievement. By and large, as Miller observes, "the nation treated these authors shabbily," and, with the possible exception of Emerson, they all felt themselves to be outcasts. The problem of the connection between a vigorous society and a vigorous literature is sharply posed,

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

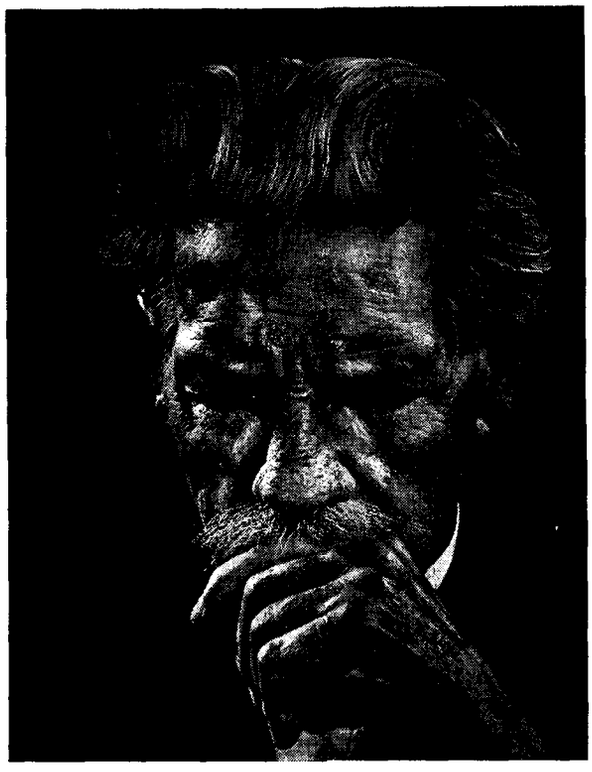
and Miller has no solution to offer.

But in any case the literature did flourish, and the anthology is truly imposing. The contents are, of course, familiar to all students of American literature and to many general readers, but there are many who know our great men of letters only by reputation, and for such the volume would have high value.

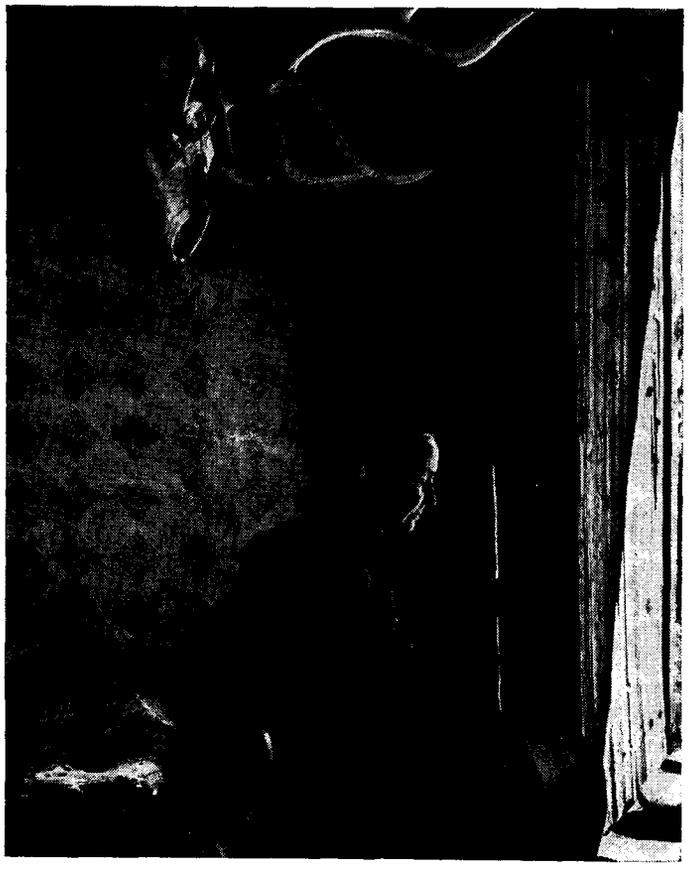
Frank Freidel's **The Golden Age of American History**" (Braziller, $7.50) is organized on a different plan. Freidel has arranged the selections in the order of the events they describe, and thus the volume gives a kind of history of North America from the conquest of Mexico to the Spanish-American War. (By limiting himself to American history, he has been forced to omit at least one great American historian, John Lothrop Motley, author of "The Rise of the Dutch Republic.") The works selected represent a longer period of time than the two decades that constitute Professor Miller's Golden Age; the earliest comes from the 1830s, the latest from the early 1900s. Prescott, Bancroft, and Parkman were writing before the Civil War, but the others are postwar figures: John Fiske, John Bach McMaster, and James Ford Rhodes; Henry and Brooks Adams; Henry Wilson and Jefferson Davis; Theodore Roosevelt and Woodrow Wilson.

Although many of the historians were more popular in their own day than any of Miller's six literary figures, they are not widely read today. They deserve to be. At the least these selections are readable, and some of them are first-rate. Parkman, of course, is very fine, and Henry Adams is in his own way just about as good. As any sound anthology should, Freidel's selection creates a desire for more.

Harper has boxed a pair of James Thurber volumes, **"The Thurber Carnival"** and **"Alarms and Diversions"** ($4.50 each; boxed set, $8.50). Between them one has a large selection of stories, essays, reminiscences, reports, satires, parodies, and drawings. Many critics, including so imposing an authority as T. S. Eliot, have insisted that Thurber must be taken seriously as a literary figure, and, of course, he must. For more than thirty years he has been setting down his impressions of the contemporary scene, and one would have to look far to find a shrewder, more sardonic, more precisely written commentary than is contained in these volumes. At the same time it would be a pity if, in the process of taking him seriously, people should forget how immensely entertaining James Thurber can be. He is good to read and, as I have been discovering, he is good to reread as well.



YOUSUF KARSH, the Canadian photographer, has been face to face with most of the world's eminent and interesting people. His remarkable work in distilling the unique and individual quality of his subject is everywhere seen in **"Portraits of Greatness"** (Nelson, $17.50), which includes studies of such diverse personalities as Jung, Braque, and Eisenhower. The portraiture in photographs show here a pensive Albert Schweitzer, above, and below, the American artist, Georgia O'Keeffe.



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

More Jewels from the Treasuries

By BEN RAY REDMAN

AS GRANVILLE HICKS has noted anthologies can post a strong claim to being the best books for Christmas giving, because every anthology is many gifts in one, and is not to be taken and discarded quickly, like a light woman, but can be lived with over a long period, and returned to again and again with ever-fresh enjoyment. And, speaking of anthologies, there is at present on my desk a group of them that contains something for almost every taste.

The handsomest of the lot is **"The Gardener's World"** (Putnam, $7.95), edited by Joseph Wood Krutch, with many illustrations reproduced from rare volumes, all printed in tints of soothing green. In it, in the words of famous and little-known authors from Homer to Lewis Gannett, one may read with delight of herb gardens grown for use and of flower gardens grown for beauty; of the garden as a refuge, as a place of healthful labor, as a source of strength and serenity. And in reading one will gather up much quaint and curious lore.

Barbara Webster's **"Country Matters"** (Lippincott, $5), with drawings by Edward Shenton, carries the reader from gardens into the wider world of hawks and wild geese and bird banding, Hardy's Egdon Heath, Faulkner's Mississippi and Turgenev's Russia, Thoreau's Walden, and Captain John Smith's New World; and into that inner world wherein man reflects upon his place in nature. This is a book of many jewels.

Still another world is opened up to us by **"Captain Cousteau's Underwater Treasury"** (Harper, $5.95), edited by Jacques Yves Cousteau and James Dugan. It is the world of professional divers and skin divers, the submarine, the bathysphere, and the frogman; a world of beauty and terror, where courage and quick thinking are called for, into which more and more men and women are descending every year.

"The Armchair Science Reader" (Simon & Schuster, $7.95), edited by Isabel S. Gordon and Sophie Sorkin, is a fascinating *omnium gatherum,* wide enough in scope to hold Leeuwenhoek's "On Certain Animalcules," a famous letter from Thomas Huxley to Kingsley, passages from Lucretius and the Book of Job, Poe's "Descent Into the Maelstrom," E. M. Forster's "The Machine Stops," and dozens of other pieces of writing, infinitely various.

Four specifically American titles are **"A Treasury of Great American Speeches"** (Hawthorn, $5.95), selected by Charles Hurd; **"The Family Reader of American Masterpieces"** (Crowell, $5.95), compiled by Ralph L. Woods; **"Civilians Under Arms"** (Pennington Press, $3.95), edited by Herbert Mitgang, and **"These Were Our Years"** (Doubleday, $4.95), edited by Frank Brookhouser. The first contains many speeches, entire or in part, that have helped to make history, with explanatory journalistic leads written by the editor. The second is a fat volume of good American writing of all kinds, arranged under the sectional headings of North, South, Midwest, and West. Mr. Mitgang has made selections from the newspaper *Stars and Stripes,* the earliest dating from the Civil War, the latest concerned with the Korean War. Here is a window opening on the mind of the civilian soldier. "These Were Our Years" will prove a nostalgic book to anyone who lived as an adult through the decades between the two world wars. Oddly enough, Mr. Brookhouser calls them "the best years" of life in the United States, although his own anthology vividly shows that they were the years of Prohibition, the hip flask, and the speakeasy, Al Capone and his colleagues, indiscriminate necking and casual coupling, Texas Guinan and Huey Long and Father Divine, the great crash and Depression, the Popular Front, the Communist gulling of the intellectuals, appeasement . . . But don't get me wrong—I wouldn't have missed a minute of it for anything.

For addicts of the art Anthony Boucher's name as editor on **"A Treasury of Great Science Fiction"** (Doubleday, two vols., $5.95) is a guarantee of quality, as is Mary Kornbluth's name on **"Science Fiction Showcase"** (Doubleday, $3.95).

And, of course, there is always the irrepressible Bennett Cerf, who could give a dozen answers to the query "What's my line?" His latest is **"The Laugh's on Me"** (Doubleday, $3.95).

Medieval Muse

Italian

Old Norse

Provencal

Spanish

"I'LL WRITE A POEM, sink to dreams/ And dwell alone in bright sun beams," written by a twelfth-century Provençal courtier, is one of the charming verses in Hubert Creekmore's **"Lyrics of the Middle Ages"** (Grove, $4.75). This collection, a fine example of bookmaking, well-illustrated with woodcuts, samples poetry and songs that range in mood from the somber to the satiric and in place from Portugal to Denmark.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Across the Country and Under the Tree

By JOHN T. WINTERICH

WHAT is wrong with giving a man or a woman or a boy or a girl a book about a part of the country he or she or they live in? Ans.: Nothing at all. What is wrong with making this beneficent bestowal coincide with Christmas? Ans.: Nothing at all. Having proved our point without a dissenting voice, we now proceed to survey briefly a group of books many of which fall within the category of regional Americana. Others here discussed do not fall into that category at all, but at least all of them have something to do with America and Americans. And so to Ohio and a group of '49-ers who began their journey to California's El Dorado by proceeding 2,000 miles in a northeasterly direction.

On September 26, 1849, the brand-new barque *Eureka* swung out of the mouth of the Cuyahoga River into Lake Erie to initiate a voyage that would end on June 17, 1850, at San Francisco. The story of the 264-day haul around the Horn is presented in **"Eureka: From Cleveland by Ship to California"** (Duke University Press, $3), by Robert Samuel Fletcher of the Oberlin College faculty. What makes Mr. Fletcher's brief and lively addition to Argonautica unusual and distinctive is the care he has taken to follow the fortunes of the fifty-nine passengers after their arrival on the coast. Many vanished without trace, of course, but a surprisingly large number left spoor which Mr. Fletcher has been able to track. One of the travelers made good in a big way, but not in California: he went east to Nevada, cut in on the Comstock Lode, and was soon in the million-a-year class and the United States Senate. Another failed at the mines, returned to Cleveland broke, and ten years later owned the largest oil refinery in the world.

Not quite eight years after the *Eureka* left Cleveland—on March 27, 1857, to be specific—Mr. and Mrs. William Dorsey and their eight children left their home in urban Indianapolis for the wilds of Nebraska Territory. One of the children was Mollie, aged eighteen, who "decided to commence a diary, or daily Journal." She not only commenced it, but kept it up, if not quite on a daily basis, for nearly nine years. Early in 1860 Mollie married, and two months later she and her husband left Nebraska by wagon for the Denver area; the 700-mile jaunt took eighty-two days. Her account of life on two frontiers is made permanent in **"Mollie"** (University of Nebraska Press, $5), capably edited by Donald F. Danker. Mollie gave up her diary a month after her second baby was born: "With my two little ones, I will have less time to journalize." She was a spirited chronicler of the minutiae of daily life and of the impact of the Civil War on Denver.

Denver was a child of the gold rush of 1859, and so was the *Rocky Mountain News* (the *News* is slightly older). The *News*, in fact, was a going concern before Denver had a school, a church, or a court (let alone a courthouse). This, says Robert L. Perkin "is an occurrence without precedent in American journalism." Mr. Perkin says it in **"The First Hundred Years"** (Doubleday, $5.95), defined by its author as "an informal history" of city and newspaper. Actually the book is a veritable encyclopedia of Denverana and, of course, *News*-ana. The *News* has survived vicissitudes which no other newspaper anywhere in the world ever confronted; its editors, according to Mr. Perkin, who is a detailed, thorough, and conscientious assembler and narrator, "have been kidnaped, shot at, caned, pistol-whipped, hanged in effigy, and immortalized in stained glass." The *News* style book contains this admonition to reporters: "Animals may speak only with special permission of the city editor." Mr. Perkin is book editor of the *News*, and he is a credit to his high calling.

Ten years before Denver and the *Rocky Mountain News* were born, a new newspaper had made its appearance in a considerably older community some 300 miles to the south-southwest. The files of the Santa Fe *New Mexican* are the source (the only source, outside of the editor's essential intercalations) of **"Santa Fe: The Autobiography of a Southwestern Town"** (University of Oklahoma Press, $5.95), assembled by Oliver La Farge with the assistance of Arthur N. Morgan. The earlier issues of the *New Mexican* were, of course, full of the rough-and-tumble direct action of the frontier: the Lincoln County War (cattlemen versus sheepmen), the killings and killing of Billy the Kid (born in New York City), the assassination of Chief Justice John P. Slough (killer acquitted on grounds of self-defense). The "autobiography" carries on into the 1950s; close to the end, nineteen descendants of Apache chiefs become forest rangers. All's well that ends well, and Mr. La Farge's life story of a *sui-generis* American community begins and middles well too.

James D. Horan is a diligent and responsible editor, as is abundantly evidenced in **"The Great American West"** (Crown, $10), which reaches "from Coronado to the Last Frontier" (say from 1536 to 1911; the latter date marks the terminal Indian raid, in Nevada, led by Shoshone Mike, who died in it). Mr. Horan has assembled 650 period illustrations, most of them excellent photographs; there are thirty-two pages in full color by acknowledged masters. Many are real finds, particularly a group of shots made in the Dakotas by Theodore Roosevelt and captioned by him. And don't skip the introduction: it tells how Mr. Horan made his discoveries.

Now let us whisk ourselves over to the East Coast for a moment and consider the case of Walter Muir Whitehill, who on five mornings a week leaves his home in Andover, Massachusetts, boards a Boston and Maine train, arrives ("with luck") at 8:40 at Boston's North Station, and walks to his office at 10½ Beacon Street some half-mile distant. Come evening, he reverses the process. This negligible jaunt does not, of course, of itself establish him as an authority on the *scaena Bostoniensis*. But 10½ Beacon Street is the Boston Athenaeum, of which Mr. Whitehill is director and librarian; he is also editor for the Colonial Society of Massachusetts, a member of the faculty of the Peabody Museum of Archaeology and Ethnology, and recording secretary of the Massachusetts Historical Society. One can therefore open his **"Boston: A Topographical History"** (Belknap Press-Harvard, $4.95) with a confidence that quickly proves justified. It is an orderly, factual volume that is frequently illuminated by flashes of humor and apt citation. There are 116 illustrations, and while their chief function is to support the text, they also make the volume highly decorative.

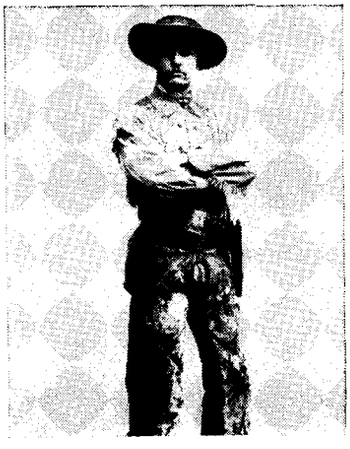
A grisly episode in Boston's history was the Cocoanut Grove disaster of

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

November 28, 1942, when 490 persons died by fire or suffered burns from which they later died (the final casualty did not succumb until the following May 5th). The place was authorized to accommodate 460 patrons; actually close to a thousand were present that terrible Saturday night (Holy Cross had upset Boston College in the afternoon, 55 to 12). Paul Benzaquin of the *Boston Globe,* who was a Maine college student at the time of the catastrophe, has done a skilful job in his reconstruction, **"Holocaust!"** (Holt, $3.95), which carries the narrative through the tortuous aftermath: the trial of the cafe owner, his prison term, his death. Drama and irony blend in the story of Clifford Johnson, a Coast Guardsman who was terribly burned and spent a year in Boston hospitals. Discharged, he returned to his home in Missouri and married. On December 20, 1956, a jeep he was driving crashed; he was pinned beneath it and burned to death.

Now cross-country once more to the site of an older disaster. Monica Sutherland is an Englishwoman who first set foot in and fell in love with San Francisco during the summer of 1957. She thereby missed even the March 22nd earthquake of that year, and she was probably not even born on April 18, 1906, when the really big shock came—the one you must call "earthquake *and* fire." Herself a survivor of the London blitz, Miss Sutherland wanted to know all about the 1906 calamity. She explored libraries and historical societies, examined newspaper files, and interviewed survivors (the youngest of whom, to be reliable witnesses, would today have to be sixty-plus) and out of it all has come a book, **"The Damndest Finest Ruins"** (Coward-McCann, $3.50). The title is from some Kiplingesque stanzas composed by Lawrence W. Harris while the ashes were still warm (as late as 1956 Mr. Harris was still giving talks about his biggest day). Miss Sutherland's is a short book; you can read it at a sitting and probably will. There are fifteen good photographs and an introductory note by Oscar Lewis, who was thirteen years old when the rocking started. A final chapter describes the 1957 repeat performance—milder and fireless but still terrifying.

The San Francisco catastrophe of 1906 plays a part in another book that is mainly concerned with events nearly 3,000 miles away. R. L. Duffus's **"The Waterbury Record"** (Norton, $3.95) is subtitled "More Vermont Memories" because it is a sequel to "Williamstown Branch," which portrayed life in a Green Mountain village as observed in the 1890s by a boy of ten. The boy grew older, and the later volume sets forth his more mature observations in a somewhat larger community. At the end of the narrative Mr. Duffus, then a youth of eighteen, is preparing to leave for Stanford University (then Leland Stanford Junior University) when news of the disaster arrives. For anxious days there is no word of his brother, a student there, but the relieving telegram is finally delivered. The earthquake killed two at Stanford, one an undergraduate. This is Mr. Duffus's third pleasant autobiographical venture. The first, "The Innocents at Cedro," described his life at Stanford as a tenant in a house occupied by Thorstein Veblen. In the foreword to this first venture, Mr. Duffus noted: "I long ago resolved that I would never write anything in the autobiographical line if I could help it. I haven't been able to help it." We should all be grateful for this incapacity.



THE PEARL OF OYSTER BAY glows again in Doubleday's 750-picture-filled **"The Life and Times of Theodore Roosevelt"** ($15. Through the lens of Stefan Lorant, we see, upper left, TR, the young Swiss mountain climber of 1881; lower left, a publisher's dream as in his 1885 Bad Lands-made buckskin suit he poses in a New York studio for the publicizing of his second book, "Hunting Trips of a Ranchman"; and lower right, in 1911 as our colorful twenty-sixth Chief of State, delivering a Decoration Day address at Grant's Tomb in New York.

NOW over the hills and not too far away into Maine. The Penobscot River is 350 miles long, and it is all in Maine. There are still Penobscot Indians—some 600 of them. The tribe produced two great athletes: Andrew Sockalexis, marathon runner in the 1912 Olympics, and Louis Sockalexis, Holy Cross College graduate and later with the Cleveland baseball club (an organization whose nickname is the Indians). Gorham Munson's **"Penobscot: Down East Paradise"** (Lippincott, $6) takes in the whole Penobscot area, its places, its people. There are two main divisions: past and present, or history and here, but the dividing line is not arbitrary. Mr. Munson is a great legend-collector, and he gives variant versions of several of his legends, which is a splendid idea. Anyone trending east of the Kennebec would be silly not to read and take along this book. Our putative traveler can, if he chooses, patronize the Bangor and Aroostook Railroad, the only New England carrier now earning and paying dividends on its common stock, and the farthest north railroad in the United States.

South a bit now for a stop in Massachusetts, already visited. In 1928, for the first time in history, the Democrats won a majority of the popular vote for President in that pivotal state. J. Joseph Huthmacher (he teaches history at Georgetown University) analyzes the causes and consequences of this phenomenon in **"Massachusetts People and Politics"** (Belknap Press-Harvard, $6.50). The basic cause of the transformation that followed "the Al Smith revolution" was the realignment that brought the Irish back to the fold and with them the "Newer Americans" of various ethnic stocks. Prohibition, the K.K.K., restricted immigration

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

following the First World War, and one-hundred-percentism also helped. Calm, objective, well reasoned, this monograph is an admirable study of the democratic process in action.

And so southward and westward to New York, to consider for a moment a book quite unlike anything else covered in these continent-spanning notes. Henry Viscardi, Jr., was born with misshapen stumps for legs. Forty years later, in 1952, he organized Abilities, Inc., a Long Island industrial plant which does contract jobs (most of them calling for delicate precision work) for large manufacturers. All employees are physically handicapped. The first four to be hired had only five good arms and one good leg among them. Mr. Viscardi tells their story, and the story of the 300 who have followed them, in **"Give Us the Tools"** (Eriksson-Taplinger, $3.95), an absorbing narrative by a dedicated enthusiast who is also a tireless worker and an effective missionary. One of the great achievements of Abilities, Inc., has been to break down the discrimination against the disabled and handicapped that has long been settled policy in many big corporations. Sears, Roebuck, which employs 250,000 men and women, rewrote its personnel manual after its board chairman had heard Henry Viscardi address an executive group. This is not a do-gooder book, but a warmhearted, hard-headed account of a great and simple idea magnificently carried out—not by Henry Viscardi alone, but by his co-workers and countless outsiders.

Two prominent New Yorkers next—one from overseas, one native. The most detailed and comprehensive biography of Sir William Johnson to date (there have been four earlier ones, published between 1865 and 1930) is James Thomas Flexner's **"Mohawk Baronet"** (Harper, $6). Johnson, Irish born, reached America probably in 1738, when he was about twenty-three. He opened central and western New York to civilization, served with distinction in the old and later French wars, befriended the Indians and learned their language (and married an Indian woman by tribal rites), acquired land and wealth, and died less than a year before the battle of Bunker Hill.

No American ever had more bounce than Peter Cooper, businessman, salesman, inventor, pioneer industrialist, and, finally, philanthropist and founder of Cooper Union in New York, where he was born in 1791 and died in 1883. His career is engagingly set forth in **"The Lives and Times of Peter Cooper"** (Crowell, $3.50), by Miriam Gurko—a short book which crowds a long and full career into little space without cutting corners or sacrificing narrative sweep. Cooper's inventions ranged from the utterly impractical to the magnificently profitable; they included a flying machine (it blew up), a washing machine (it worked), a device for making gelatin (the edible kind), a glue-making process (the basis of his fortune), a musical cradle, a torpedo boat, and a dozen other gadgets. He also built the first railroad locomotive in America. Jerome Snyder's pen-and-ink drawings are charming and relevant and admirably reflect the spirit of Mrs. Gurko's text. Ava Morgan has redrawn from the original grants half a dozen of Cooper's patents.

NOW down through Pennsylvania and points adjacent (with a glance at the South, and more to come), while we share a passion with Richard Sanders Allen. Mr. Allen is a collector of covered bridges. He leaves them in place (and wishes other people would do the same) and assembles photographs and prints of them. He now follows his first book, "Covered Bridges of the Northeast," with **"Covered Bridges of the Middle Atlantic States"** (Stephen Greene Press, Brattleboro, Vt., $6.50), a choicely fashioned, richly illustrated survey that includes Delaware, Maryland, Pennsylvania, Virginia, West Virginia, and the District of Columbia and which, among other services, lists and locates covered bridges state by state (there are hundreds of them). To Pennsylvania belongs the distinction of building and operating the first covered bridge in America; it carried Philadelphia's Main (now Market) Street across the Schuylkill River, and it was opened for traffic on New Year's Day of 1805. It breaks Mr. Allen's heart, as it should, to have to report that certain recent bridge-burnings ("headed toward epidemic proportions") have occurred during campaigns to substitute modern structures for ancient. Fire—the good old *fait accompli*—forces the issue.

It has been noted that Delaware was included in Mr. Allen's book, so let's go there, not to look for bridges, but at a house. William Corbit, farmer and tanner of Odessa, Delaware, prospered exceedingly and in 1772 built himself a house, not of clay and wattles, but of brick laid in Flemish bond, with carved granite window lintels and ballustraded roof-deck. During the past twenty years this fine old home has undergone skilful and accurate restoration; it is now the property of the Winterthur Corporation and will be maintained as a museum. One remarkable feature of the original construction is that most of the paperwork has survived, and dates of erection and progress of work,

(*Continued on page* 46)

TO THE GLORY OF GRANT, Roy Meredith has edited and arranged an illustrated autobiography, **"Mr. Lincoln's General"** (Dutton, $6.95). Upper right is then-Second Lieutenant "Sam" Grant of the 4th Infantry; lower left is General Grant reconnoitering the Confederate position at Spotsylvania, lower right, the Matthew Brady Grant. Recalling the surrender at McLean Courthouse, he said of Lee: "We soon fell into conversation about old army times. Our conversation was so pleasant I almost forgot the object of our meeting."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Deck the Halls with Books of Art

By ALFRED WERNER

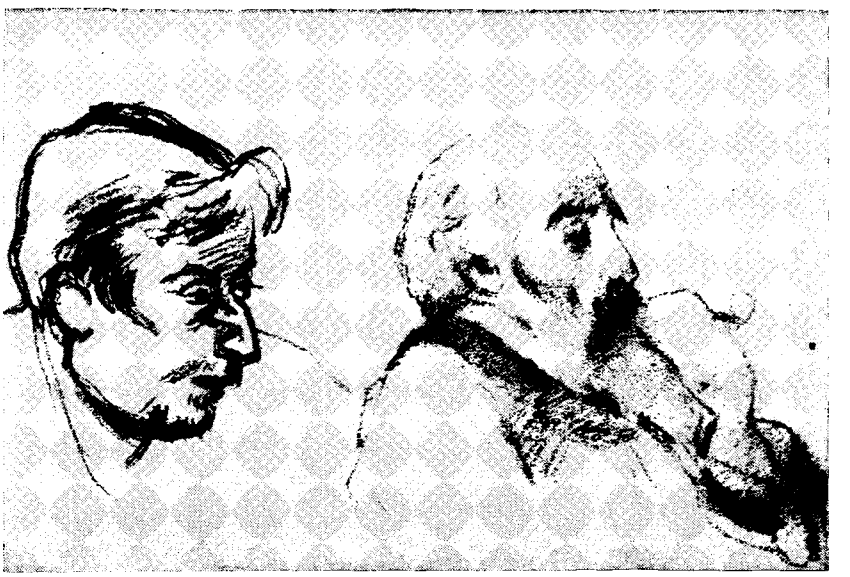
EACH of the following handsome art books deserves a more lengthy analysis, for each treats an important subject, is furnished with a thorough text, and is superbly illustrated. The preparation of some of these volumes has taken a number of years —years of painstaking, unselfish labor. This is certainly true of **"Primitive Art,"** by Erwin O. Christensen (Studio-Viking, $15), which surveys artifacts of Africa, the Americas, Australia, and the South Seas. Carefully described and strikingly illustrated are ceremonial masks; drawings and paintings on bark, fabric, sand, and rock; pottery, textiles, sculpture, and other objects that we label, rather superciliously, "primitive." Christensen is opposed to the cleavage of art into primitive and civilized, the difference being philosophical rather than esthetic: "The modern artist consciously seeks esthetic values; primitive art used them primarily to give intelligible form to religious concepts."

Also different is the approach of the Japanese artists (Buddhist monks or high-born laymen) who, between the tenth and the fourteenth centuries, created the strikingly beautiful painted hand-scrolls to which the volume **"Emakimono,"** with text by Dietrich Seckel (Pantheon, $35), is devoted. "Emaki" or "Emakimono" is the term for painted scroll. Originally, these scrolls served many purposes, such as religious instruction or general documentation, but today we admire them mainly for their lyrical charm or dramatic force, although, in addition, they offer intimate and historically invaluable portraits of medieval Japan. The scrolls considerably influenced the masters of the Japanese color woodcut, as can be gathered from James A. Michener's **"Japanese Prints: From the Early Masters to the Modern"** (Tuttle, $15). Michener includes of course, all the "classic" print-makers, but he goes beyond previous works on "Floating World Pictures" by insisting that the art of the Japanese print did not perish with Hiroshige. Today's Japan boasts of many excellent print-makers, though few of them hark back to the circumscribed esthetics of the older masters. Michener is glad that they are seeking out new paths instead of copying their ancestors: "Let the modern artist work as his will dictates, and the tourists of a later age will mysteriously grow to recognize his work as the essence of things Japanese."

René Grousset accomplished a masterful feat of literary effort and scholarship by encompassing in one volume such a vast subject as **"Chinese Art and Culture"** (Orion Press, $6.95). As he put it, China, even more than India, is an entire continent, and "the Chinese genius, on its side of the planet, has created a wisdom, an art, a humanism that are complete." In the present book we follow the unfolding and expanding of this genius from the neolithic age to the victory of Mao Tse-tung. While religion, literature, and military history receive their due, the emphasis is on the plastic arts. Grousset, director of the Cernuschi Museum, Paris, which specializes in Oriental art, is convinced that nothing can affect the soul of China. "Through all political changes," he observes, "eternal China continues." And for specialists, there is **"Principles of Chinese Painting,"** by George Rowley (Princeton University Press, $7.50), which endeavors to "formulate the Chinese cultural traits and to analyze their expression in pictorial principles."

THE art that flourished on the Malay archipelago from the age of the caveman to the arrival of the Dutch conquerors in the seventeenth century is not as well known here as the art of the Far East. Hence, **"Ancient Indonesian Art,"** by A. J. Bernet Kempers (Harvard University Press, $22.50), is a welcome addition to our library. Richly adorned temples, bronze statues of Buddhist deities, and a variety of ritual objects form the bulk of the pictorial material. The Malayans were considerably molded by Indian civilization, but indigenous elements were strong enough to lead to a curious and often wonderful almagamation called Hindu-Indonesian culture. At this point, **"Indian Terracotta Art,"** edited by A. Goswamy (Wittenborn, $9), might be mentioned. It deals with the lively earthenware statuary that profusely decorates temples in Bengal. **"India and Modern Art,"** by W. G. Archer (Macmillan, $8), discusses painting produced during the last six decades.

We enter into a rather different but



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

no less fascinating world with **"Greek Painting,"** by Martin Robertson (Skira, $25). It covers a vast segment of time, from the fish-motif on a Cretan jar, dating from the early second millenium B.C., to the elaborate wall decorations of Pompeii and Herculaneum that were buried by the eruption of Vesuvius in 79 A.D. The most important material consists of images in the black-figured and the red-figured styles surviving on pottery, since very little remains of Greek wall and panel painting. The handsome volume is the latest addition to Skira's Great Centuries of Painting series.

"Czechoslovakia: Romanesque and Gothic Illuminated Manuscripts" ($18) is enormous in size (nineteen by thirteen and one-half inches), and of the same format as the previous eleven volumes published by New York Graphic Society by arrangement with UNESCO to propagandize the most significant artistic output of nations associated with the U.N. The present volume reproduces pages from medieval gospelbooks, psalters, breviaries, and other religious books that are now in libraries at Prague. Looking at these splendid samples of religious art, one readily agrees with Hanns Swarzenski and Jan Kvat, authors of the introductory essays, that the anonymous illuminators most successfully blended native traits with the international styles, and that their esthetic standards equaled those of masters in any other land.

FEW art lovers will be able to go to Prague and admire the originals of these works, but tourists will find **"Italian Villas and Palaces,"** with text by Georgina Masson (Abrams, $17.50), a lovely aid. Helped by the fine black-and-white photographs, those who have been to Italy will recall the stunning domestic architecture seen on their journeys, while prospective travelers will have a taste of the pleasures in store for them. The volume extends from the Renaissance to the first years of the last century, and shows details of wall decoration, furniture and garden architecture, as well as facades and interiors of buildings. Related in spirit, but more modest in make-up is **"From Baroque to Rococo,"** by Nicolas Powell (Praeger, $10). It limits itself to the German lands, and to a period from 1580, when the first Jesuit churches were built, to 1780, the start of the Greek and Roman revival. Churches predominate, but non-ecclesiastic buildings—castles, stables, and libraries—can also be seen. Some of the grandest specimens of this architecture are found in small towns, as well as in such large cities as Munich, Vienna, Stuttgart, and Dresden. After seeing the photographs, one wonders how "Baroque" and "Rococo" could ever have been used as pejoratives.

Except for contributing Picasso, the Iberian civilization has not achieved much in the realm of art in the modern era. The situation was very different in the past, as we gather from **"Art and Architecture in Spain and Portugal and their American Dominions 1500-1800"** (Penguin Books, $12.50), which George Kubler and Martin Soria have filled with exciting photographs of churches, palaces, town halls, and universities, as well as samples of great painting and sculpture. The same masters—El Greco, Velasquez, Ribera, Zurbarán, Murillo, Goya—can be found as well in **"The Prado,"** by F. J. Sanchez Canton (Abrams, $7.50), but there is also an overwhelming treasure of paintings by Italian, Flemish, Dutch, and French masters.

Two of the finest paintings of the female nude are by Spaniards: Velasquez's "Venus and Cupid" and Goya's "Naked Maja." They are reproduced in **"Masterpieces of Figure Painting,"** edited by I. E. Relonge (Studio-Viking, $22.50). The book begins with the ancient world, skips (more or less) the Christian Middle Ages, and continues, with Picasso, Chagall, and Kokoschka, up to our time (but why was Pascin omitted?). The emphasis in this book is on a single theme; **"Great Draughtsmen from Pisanello to Picasso,"** by Jakob Rosenberg (Harvard University Press, $12.50), places the emphasis on the medium. The text comes from eight lectures delivered under the auspices of the Lowell Institute in Boston. The other draughtsmen discussed are Leonardo, Raphael, Dürer, Rembrandt, Watteau, and Degas.

Budapest and its Museum of Fine Arts are known to very few Americans. Hence, one is grateful to the firm of Abrams for **"Master Drawings,"** selected from the museum's collection by Denes Pataky ($25). Only nineteenth- and twentieth-century artists were chosen, from England's David Cox to—one could guess it—Picasso. Surprisingly, not a single Hungarian is included. The book's title is incomplete, since a number of water-color paintings are also shown.

SEVERAL volumes dedicated to individual artists were published this fall. **"Benjamin West and the Taste of His Time,"** by Grose Evans (Southern Illinois University Press, $22.50), deals with the Pennsylvania innkeeper's son who became president of the Royal Academy of England and was a versatile and vigorous painter. **"Van Gogh,"** by Mark E. Tralbaut (Studio-Viking, $6.50), is a "pictorial biography": it illustrates the artist's tragic story with more than 100 pictures of paintings, drawings, photographs, and documents, from the entry in the Zundert parish register showing Vincent's name, to the grave of the two Van Gogh brothers at Auvers-sur-Oise. **"August Macke: Tunisian Watercolors and Drawings,"** with texts by Guenter Busch, Walter Holzhausen, Paul Klee, and the artist himself (Abrams, $17.50), acquaints us with a gentle and lyrical German painter, who perished in the First World War. **"Marcel Duchamp,"** with text by Robert Lebel (Grove Press, $15), is that storm center whose "Nude Descending a Staircase" ruffled our parents. A final gift suggestion is Germain Bazin's **"History of Art"** (Houghton Mifflin, $9); it is one of the soundest one-volume treatments of the vast topic published in recent years. Unlike others of its kind, it does not ignore contemporary American painting and sculpture.

EVERYBODY KNOWS about Gauguin's life, his flight from Parisian respectability into the languors of Tahitian pleasures, and a good many people are acquainted with his paintings of South Seas exotica. Less familiar are the sketches upon which Gauguin labored long before he saw the tropic isles. René Huyghe's excellent, bargain-priced book, **"Gauguin"** (Crown, $2.95), gives careful attention to the works of these early years, as well as to his later, more famous paintings. The portrait of the artist's maternal grandmother, far left, is a pensive, if conventional study; following it on page 22 is Pissaro's drawing of Gauguin, who in turn sketched Pissaro; the picture to the right is a watercolor illustration for a Paris restaurant menu.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

For the Men, Mars and the Moon

By DAVID GLIXON

AND NOW, if the ladies and children will yield the floor, we grown men who make the *big* decisions will sit around the Yule tree and discuss the new books about life, death, space, and the pursuit of *Lebensraum*.

Since the data of every war furnish the best arguments against militarism, both pros and cons will have a field day with this year's crop of military histories. In **"The West Point Atlas of American Wars"** (Praeger, $47.50) Chief Editor Colonel Vincent J. Esposito supplies an impressively comprehensive account of "every war in which the United States has participated." The oversize, album-style format permits large-scale detail in the more than 400 pages of maps. Most of them occupy the entire page, their clean gray outlines overprinted in red and blue to show dates, routes, landings, troop dispositions, and everything else needed to illustrate the 250,000 words of large-type text. Volume I covers the 1689-1900 period, but seven-eighths of it is devoted to the Civil War; Volume II takes care of the two world wars and the Korean conflict. Chronologies and reading lists round out the work.

For those who prefer to concentrate on one war at a time, there are two new titles that employ somewhat different tactics. In the nearly 1,000 two-column, handy-size pages of **"The Civil War Dictionary,"** by Lieutenant Colonel Mark M. Boatner III (McKay, $12.50 to December 4, then $15), there are some 2,000 capsule biographies and an equal number of succinct descriptions of campaigns, battles, political events, and other facts, all in a single alphabetical arrangement and with scores of maps and diagrams worked into the text.

Churchill Arms

1887

1895

"YOU HAVE BEEN SO FAITHFUL and so loving to us, you have fought so stoutly for us, you have been so hearty in counseling of us, that we shall never forget your favor towards us." These words from "Pilgrim's Progress" were addressed to Sir Winston Churchill on his eightieth birthday, November 30th, 1954. Another commemoration for the Elder Statesman is **"Churchill: The Walk With Destiny"** (Macmillan, $7.95), a handsome pictorial record of a distinguished lifetime.

Lord Warden, Cinque Ports

With his fifth grandchild

A sign of victory

"The Second World War," by Winston S. Churchill and the editors of *Life* (Houghton Mifflin, $27.50 boxed; $25 unboxed), comprising two gorgeous *Life*-size volumes and an LP disc of twelve Churchill speeches in the master's voice, is a fresh distillation from the famous history, complemented by the essential schematic maps and a magnificent array of paintings and photographs in monochrome and color.

So much for Mars. Now for the other gods and planets, whose devotees are equally well catered to. A dose of metaphysics can be taken in several ways; you need only ascertain the patient's tastes and you will be able to prescribe mythology, philosophy, or religion, all in containers of generous dimensions:

"The Concise Encyclopedia of Living Faiths," edited by R. C. Zaehner (Hawthorn, $12.95), provides the serious reader with seventeen articles by various learned contributors, each dealing with an entire religion or with an important branch. The history, beliefs, and practices of Christianity take up five articles, of Buddhism three, of others (including Zoroastrianism, Jainism, and Shinto) one each. A challenging piece by the book's editor deals with "A New Buddha and a New Tao" (respectively Dr. Carl G. Jung and Communism). An excellent book, physically enlivened with more than 100 plates.

Dagobert D. Runes covers some of the same ground informally in his **"Pictorial History of Philosophy"** (Philosophical Library, $15), a genial scrapbook that takes the reader (who could be of any age from high school up) on "a necessarily hasty journey through the main roads and byways." The founding fathers and scenes of their lives and teachings are shown in nearly 1,000 pictures, fanciful and authentic. The text consists largely of short biographies grouped under sixteen topical headings.

Robert Graves introduces the **"Larousse Encyclopedia of Mythology"** (Putnam, $12.50 to January 1, then $15), 500 tightly packed pages printed by gravure, superbly illustrated with 868 photographs, including eight in brilliant color. The mythology of each of seventeen areas is studied in depth and with fascinating detail.

In the same irresistible format is the **"Larousse Encyclopedia of Astronomy,"** by Rudaux and de Vaucouleurs (Putnam, $12.50 to January 1, then $15) More than 800 pictures and diagrams in gravure, illuminating seemingly every possible aspect of the heavens, make the volume as useful a gift for youngsters as for their space-minded elders, who can skip the mathematics and still learn plenty about diffuse nebulae, the moon's effect on Mont St. Michel Bay, and what will be left when the final Noël has been celebrated.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Fallout for the Good Humor Fan

By JEROME BEATTY, JR.

THE TENDENCY in this year's cartoon books has been to find an angle. With a few exceptions, publishers have refrained from collecting samples of a fellow's works and putting them between hard covers with a cute title derived from the artist's name. Like "More Chuckles by Van Bruckles." Even the always popular cartoonist Charles Addams felt constrained to put together "**Dear Dead Days**" (Putnam, $3.95), consisting mostly of macabre photographs from the American past, a morbid anthology with as much fascination and consequence as a Castro firing squad.

Let us give thanks, then, for the inspiration that led to "**Comic Art in America**" (Simon & Schuster, $7.50), subtitled "A Social History of the Funnies, the Political Cartoons, Magazine Humor, Sporting Cartoons and Animated Cartoons." This tremendous volume with its almost 400 pages, its 400 illustrations, its index, its detailed and delightful and literate descriptions and comments, its obvious historical as well as current reference value, its pure readability—well, I'm telling you, this is a milestone.

Stephen Becker, the author, has grasped the whole pattern of comic art and placed it between the covers of this book. Being a man of keen wit, observation, and intelligence, he has done a classic job. Where did they come from and where are they now? Little Nemo, Walt Disney, Nast, Happy Hooligan, Willard Mullin—and hundreds more characters, cartoonists, artists, editors, publications—are all woven beautifully into this nostalgic and up-to-date treatment.

The angle for Virgil Partch was to put together an instruction book on party-giving. Called "**VIP Tosses a Party**" (Simon & Schuster, $2.95), it contains many of the marvelously exaggerated cartoons by that funny man, but more than half the book consists of party tips by co-author William McIntyre. There are recipes for food, appetizers, and drinks, and much other excellent and useful knowledge. One handy section is a list of "awkward-silence-fillers." If the host finds the conversation running down, he fills the void with remarks such as, "My doctor finally got around to sending me a bill today, and the poor guy didn't charge me half enough," or "European movie actresses rate American men as poor lovers, because over here the men really prefer talking about baseball or automobiles, or looking at TV."

Eloise is still around, which ought to make her devotees happy. She has been to Russia, and the whole tale is told in "**Eloise in Moscow**" (Simon & Schuster, $3.75). Kay Thompson's text and Hilary Knight's drawings are predictable. Another story book supposedly for adults is "**Lochinvar**" (Crowell, $2.95), by Graham Porter, with illustrations by Vasiliu. Lochinvar is a dachshund who leads a sophisticated, patrician life, which has its amusing aspects, I suppose.

Can you imagine a better team than Frank Sullivan and George Price? They have collaborated on a fifty-page thing called "**A Moose in the Hoose**" (Random House, $2.95), which I can't describe any more than I could describe *any* of the zany stuff of Sullivan or Price. The story is about the Creevy family, the night before Chirstmas and creatures stirring like a mouse, a moose, etc. It's unadulterated slapstick.

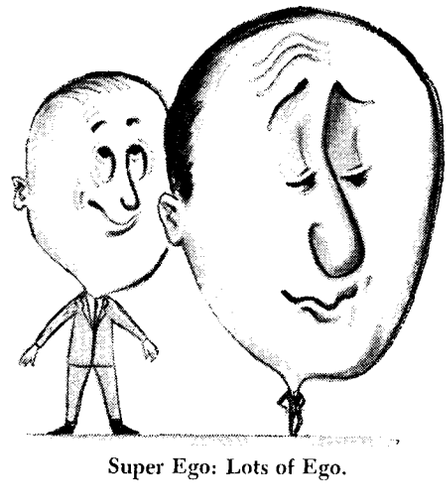
Another type of humor is powerfully evident in "**By Rocking-Chair Across America**" (Funk & Wagnalls, $3.95), by Alex Atkinson and Ronald Searle. This is an admirable job of needling the United States. The text by Atkinson is strictly dead-pan British, effective and authentic. Searle's drawings show the explosive force that a true satirical artist can generate. Some of his work is deadly simple; some is so complicated that you can spend thirty minutes reading into it—but it is all like a knife in the gut. A lone cowboy camped on the range plays his guitar and sings, earning the disapproval of his horse; the Southern die-hards saluting the Confederate flag; the decadent scene on the Florida beach—these are conceits that only Ronald Searle could dream up and express so perfectly. "By Rocking-Chair Across America" will make you laugh and rage.

A European cartoonist, Paul Flora, can be seen in this country for the first time. Bobbs-Merrill has brought out "**Flora's Fauna**" (there's that cute title I was telling you about) at $3.95, and I must say this Austrian has a dry wit that is very appealing. Perhaps the best part of this is the section dealing

(*Continued on page* 44)

Sadist: The man who knows the most girls named Sadie.

Coma: Sentenced for life.



Super Ego: Lots of Ego.

FOR THE ID who has everything, Prentice-Hall's "**Fractured Freud,**" by Jack Tyl Denney and Mike Matera ($1.50), should prove a perfect seasonal stocking-filler. Samples are seen above.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Saturday Review

Editor: NORMAN COUSINS
Publisher: J. R. COMINSKY
Associate Editors: HARRISON SMITH, IRVING KOLODIN

Associate Publisher W. D. PATTERSON
Science Editor JOHN LEAR
Poetry Editor JOHN CIARDI

Assistant Editor HALLOWELL BOWSER
Production Manager PEARL M. STEINHAUS
Book Review Editor ROCHELLE GIRSON
Ass't. Book Review Editor ROLLENE W. SAAL

Editors-at-Large
CLEVELAND AMORY
HARRISON BROWN
JOHN MASON BROWN
JOSEPH WOOD KRUTCH
FRANK G. JENNINGS
WALTER MILLIS
ELMO ROPER
JOHN STEINBECK

Contributing Editors
HOLLIS ALPERT
HENRY HEWES
GRANVILLE HICKS
ARTHUR KNIGHT
KATHARINE KUH
GILBERT SELDES
ROBERT LEWIS SHAYON
HORACE SUTTON
JOHN T. WINTERICH

The Puerto Rican Mixture

SAN JUAN, P.R.

IN THE ENTIRE Caribbean area—indeed, in all Latin America—it is doubtful if any place enjoys greater stability than Puerto Rico. Visitors to this island aren't here very long before the contrast between neighboring Cuba and Puerto Rico leads them to an inevitable question: How explain the fact that Puerto Rico has never had a revolution—despite the similarity of her early history with that of her neighbors, to whom political instability and violence have often seemed to be standard operating procedures?

One long-time resident who had made a special study of the subject freely confessed his ignorance.

"I am still baffled," he said. "None of the obvious answers is good enough. The most obvious answer, of course, is that Puerto Rico enjoys all the protections that go with the United States flag. This theory might hold as a theory for explaining why, in our *external* affairs, we manage to remain at peace with our neighbors. But it does not apply equally to *internal* affairs and problems. Indeed, being part of the U.S. has created some debate inside the country itself, especially among those who want complete independence."

On one point, however, most of my informants were agreed: If anyone knew the answer, it would be the Chief-of-State himself, Governor Muñoz-Marin. The Governor is a poet and long-time student of the history and traditions of this island in particular and the entire area in general.

The opportunity to meet Luis Muñoz-Marin was not long in forthcoming. I was fortunate enough to spend an evening with him under relaxed, informal circumstances.

He is big and ruggedly built, but he is soft-spoken and gentle in manner. His features combine the craggy with the sensitive. He is poet-philosopher and leader-activist, in the best Platonic sense.

Even before we sat down to dinner, I put the question about the basis of the island's political stability to the Governor.

He smiled.

"Ah," he said, "the favorite question. And I will give you my favorite answer. But it's only a theory—little better than a guess. One learns to live with his guesses in a job like this.

"Begin with the fact that our people have a sort of wild love of freedom. This same holds true generally for all the Latin American peoples. Essentially, I suppose all of us have some anarchy in our souls—more than a little, in fact. We naturally suspect people in power—especially in government. This is an enduring tradition.

"This is in marked contrast to the Anglo-Saxon tradition, with its respect for the established processes of government and for constituted authority. Under this tradition, the emphasis is on the kind of laws a nation lives by and under, rather than in the men who administer the laws. The theory seems to be that even the best of men are not good enough to govern without the right laws. Orderly means are established for getting rid of the rascals in government. It isn't necessary to mount a revolution in order to blast the rascals out of the place.

"We here in Puerto Rico have experienced an interesting blend of these two traditions. We still have anarchy in our souls, we still are suspicious of people with power—and that is a good thing; but we also know that if the existing government makes a mess of things, we have effective recourse within the structure of government to clean it up.

"Anyway, this is my guess. I may be completely wrong. But I'm sure your theory is as good as mine."

I told the Governor I was on the probing rather than the theorizing end of the discussion; but it seemed clear to me that in his own person, philosophy, and administration he was helping to demonstrate that there need not be a contradiction between good laws and good men. Besides, it helped to have a man at the head of a structured form of government who believed in structure. I did, however, have a related question: How did the mixture of two powerful traditions affect the nationalist spirit in Puerto Rico?

"I have some very serious reservations about nationalism in the modern world," Governor Muñoz replied. "The big need today is to break out of the narrow old nationalisms and to develop larger allegiances. Human society today is still underdeveloped and immature; it is still rather tribal in its attitudes. The trouble with nationalism is that it tends to seal people in, to cut them off from the larger experiences that we need if the human family as a whole is to figure out a way of staying alive.

"I like to think that this mixture of traditions in Puerto Rico may be helpful in that sense. That is, it can give us a proper pride in our history and in our prospects, but it may also temper the fierce feeling of nationalism which gets in the way of a larger design.

"You see," he continued, "I have the feeling that the world today desperately needs a break-through. We have to find some way of breaking through old approaches, old habits of thought, that are part of a world divided into hardened national sovereignties. I take my stand on the ground that these old approaches are no longer workable. They can't maintain peace. They can't protect peoples. They can't maintain freedom. They can't even maintain national independence. The kind of break-through we need is not just one of establishing a new form, necessary though it may be, for the grouping of the nations. The break-through we need may require people to think about themselves in a new way, with new and higher relationships and loyalties."

All this was good news to a visitor from a magazine that has been expressing some concern in this direction. It is the kind of good news the visitor is eager and pleased to share with the readers of this page. —N. C.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LETTERS TO THE EDITOR

APOLOGIES IN ORDER

In your issue of Nov. 28 you published a condensation of my letter summarizing a report of the Federation of American Scientists on the grave dangers of radiation fall-out from nuclear bomb tests. In the condensation you omitted an essential point and inadvertently distorted an important figure.

I had stated that scientists are all agreed that "genetic effects can be produced even by very small doses of radiation," but that, in the present stage of knowledge, their estimates of the number of deaths which will ultimately result from bomb tests conducted up to 1955 vary "from 2,000 to 300,000." You accidentally dropped two ciphers from the latter figure and printed "2,000 to 3,000"!

The essential point omitted from your condensation was that the *interpretation* of universally recognized facts depended on the point of view of the scientists doing the interpreting. Those favoring continued testing use minimum estimates; those opposed use maximum estimates. The first group uses average fall-out spread over the earth; the second group points to the fact that some places thousands of miles from the test site received 100 times the average. Those favoring continuation of tests consider that since, for example, only 3/1000ths of one per cent of the world's population will die of bone cancer and leukemia as a result of tests made through 1956, the harm is negligible; those who want to stop bomb tests point out that this percentage means more than 60,000 persons will die from this known effect, and that this number is not negligible.

And you omitted my concluding question: "Since we and the USSR can already destroy each other, isn't it insane to subject the world (and our own people) to more and more deaths and deformities for the supposed political advantage of claiming a superiority in weapons?"

I appreciate the opportunity *SR* is giving me to make these corrections.

Carleton Washburne.

New York, N. Y.

ALPHABET SOUP

Re Cleveland Amory's contention [*SR*, Oct. 3] that not one out of ten newspaper readers can spell correctly the name of the Premier of the Soviet Union, it must be remembered that the "correct" spelling of a person's name is defined as the spelling which the person himself uses, or the way the name is entered on official records. Mr. K. was born in Russia, where his birth was presumably recorded, and speaks and writes Russian as his native language. Therefore, the "correct" spelling of his name must be as he spells it, i. e., using the Cyrillic alphabet. Any attempt to write his name using the Roman alphabet involves transliteration.

Nor can such transliteration be completely correct, since Russian has various sounds for which there are no symbols in our alphabet, since the sounds themselves are alien to us. Thus, the best we can do is to approximate the spelling of his name. Under these circumstances, I would think that any spelling coming close to the sound of the original could be considered correct.

Edwin R. Kammin.

Brooklyn, N. Y.

Through History with J. Wesley Smith
"I was Chaucer's secretary—but I got fired because I couldn't spell."

DOUBLE DELIGHT

Having recently got caught up in your acrostic web, I subscribed to your magazine.

Naturally I intended to enjoy its other contents, too, and now my first copy has arrived and I am really sold. As a former Canadian it was just too much of a happy coincidence that my first copy should be the one on Canadian arts [*SR*, Oct. 24]! And it is also a pleasure to know that many Americans will have a new concept of things Canadian after reading this issue.

Kathleen M. Bingeman.

Baton Rouge, La.

PRAISEWORTHY PERSONNEL

The fall survey of Books for Young America was a real treat. Such thoughtful, constructive evaluation is rare and much prized by book-buying mothers. *SR* is to be praised for selecting personnel from the Publications Department of Bank Street College for these wonderful articles and really meaty book notes. These writers obviously *know* youngsters' reading needs.

Mrs. Stanley Crane.

Passaic, N. J.

COUP DE GRACE

The letter from author James Purdy in the Nov. 14th issue concerning the review of his novel "Malcolm" by Mr. Hicks reminds me of a passage on the first page of Ellery Queen's "The Finishing Stroke." In speaking of the detective-writer in 1929 when "The Roman Hat Mystery" was published reference was made to the fact that he was young at the time. How young, the author suggested, could be inferred by the fact that he took his reviews seriously.

J. Randolph Cox.

Minneapolis, Minn.

CYNICS IN THE SADDLE?

I heartily agree with your perceptive editorial [*SR*, Oct. 17] urging a positive attitude toward world disarmament. How disappointing it is to read the cynical reactions of certain national leaders and so-called moulders of opinion. I am afraid that too many of our more prominent spokesmen are married to the Cold War; life for them could never be quite the same without it. But is it too quaint to hope that one day some mad, unsophisticated American statesman might take a positive stand for civilization—for dismantling the apparatus of mass suicide?

Thomas H. Greer.

East Lansing, Mich.

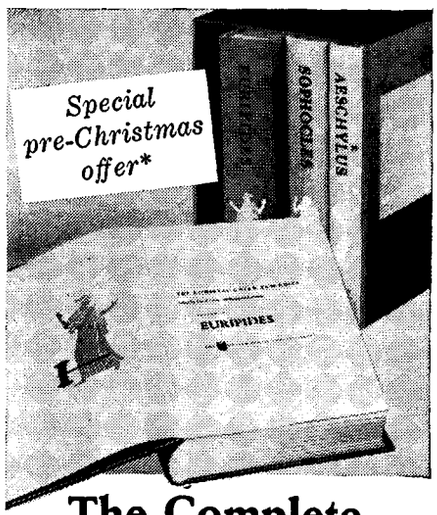
HAPPY ENDING

It is good to find that *Saturday Review* has resumed a department devoted to the fine arts. As a subscriber who has looked hopefully, if unsuccessfully, for the elegant and stimulating criticism of James Thrall Soby over the past couple of years, I am glad to learn that the position of art editor is now in the capable hands of Katharine Kuh. I hope this department will have a regular niche in the pages of *SR* from now on.

Mrs. Clarkson Hill.

Hartford, Conn.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



The Complete Greek Tragedies

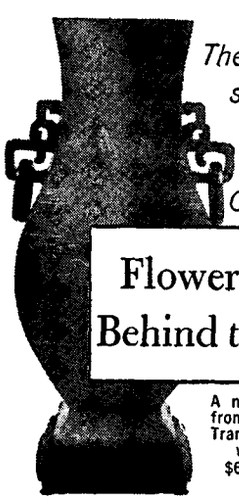
All 33 surviving plays of Aeschylus, Sophocles, and Euripides in brilliant new translations which at last put the reader "in the hands of a poet as well as a scholar."
— BEN RAY REDMAN, *Saturday Review*

Edited by DAVID GRENE and RICHMOND LATTIMORE

***4 volumes, boxed, only $16.95 until December 24. (Regularly $20.00)**

Through your bookseller

UNIVERSITY OF Chicago PRESS



The extraordinary sequel to the "Chinese Decameron," Ching P'ing Mei

Flower Shadows Behind the Curtain

A novel of palace intrigue from the late Ming period. Translated from the German version of Franz Kuhn $6.00. PANTHEON BOOKS

UNIVERSITY OF OSLO INTERNATIONAL SUMMER SCHOOL

Six weeks

July 2 to August 12, 1960

The Humanities—Norwegian Art, Crafts, History, Language, Literature and Music.
Social Studies—Norwegian Economic Life; Social and Political Institutions; Human Geography; Social Problems.
International Relations—from Norwegian and Scandinavian viewpoints.
INTERNATIONAL TEACHERS INSTITUTE for English-Speaking Teachers. Physical Education in Scandinavia for Physical Education Teachers. Educational System of Norway for Institute Members.
Special courses in 1960—The Industries of Norway —six weeks; Medical Care and Public Health Services in Norway—four weeks.

For information write:
Admissions Office, Oslo International Summer School Northfield, Minnesota

BROADWAY POSTSCRIPT

Stalemates in the Broadway Musical Theatre

AS EACH NEW Rodgers and Hammerstein musical triumphantly unrolls to huge advance sales and lukewarm notices, the American theatregoers' perplexity is increased. Why has this pair, who revolutionized the American musical comedy with "Oklahoma!" and followed it with such memorable successes as "Carousel," "South Pacific," and "The King and I," again disappointed those of us who look to them for supremacy in the Broadway musical medium? Their latest effort, **"The Sound of Music,"** written with Lindsay and Crouse, and starring Mary Martin, suggests that one reason may be the compounding of the reverential. Mr. Rodgers's religious and mathematically precise style of composing was aerated by the contrasting irreverence and mischievous humor of the late Lorenz Hart's lyrics. While his second partner, Mr. Hammerstein, has shown himself on occasion perfectly capable of writing a comic song, his predilection for sincerity, his eschewing of the special for the universal, and his own absorption with craftsmanship, tend to add more weight to music that is already heavy with these qualities.

Now add to this the true story of an Austrian Baroness so devout that she became a missionary in New Guinea, and a team of authors with a proven ability to write conventional popular plays that stress the positive values in our society, and the whole business becomes even heavier. And the final straw is the selection of Mary Martin to play the devoted Maria von Trapp. For Miss Martin has created a public impression of extroverted goodheartedness and wholesomeness beside which the already canonized saints seem unpleasant characters.

The result is crushingly unexciting. Instead of an overture and a gay opening number, "The Sound of Music" begins with the sound of chimes and the morning service in a darkly austere nunnery. Soon we learn that one of the postulants has a vice. Sister Maria likes to sing. This makes her slightly too mercurial for the strict and secluded life of a nun, and the Mother Superior, with love and understanding, sends Maria off temporarily to become the governess for a rich widower and his family of seven children on his beautiful estate in the Austrian Tyrol. The Baron also has a vice, which is to run his family with formal naval discipline. And the children, too, have transgressed with such terrible naughtiness as putting a toad in the former governess's bed. But Maria and her community sings enchant the whole family back to goodness, and everything seems to be just swell until Maria suddenly discovers that she is in love with the Baron. So she rushes back to the nunnery, where the Mother Superior explains that earthly romance is not a mortal sin, and that marriage to the Baron might not be the worst sort of life she could pick. So bravely overcoming her disappointment, Maria returns to the Baron who in the meantime has become half-heartedly engaged to another lady. However, when this lady realizes that the Baron is not going to collaborate with the imminent Nazi Anschluss, she quickly and graciously releases him to Maria. At the show's final curtain we have the Trapp family making their escape over the mountains to Switzerland, where they will earn their living by giving song recitals.

IT IS NOT simply its bland story that makes "The Sound of Music" undramatic. It is the sentimental and unimaginative treatment of it. "The Miracle Worker" is, Lord knows, about as bland a story as you might imagine, but there the treatment really wrestles with the material rather than resting on its sentimental virtue. True, many an old-fashioned musical was as goody-good as "The Sound of Music," but usually it was saved by the imperfections and surprises of the collaboration. "The Sound of Music" drowns in perfection, and tastefulness. In shows like this it is hard to praise or blame individuals. Patricia Neway sings with a full voice as the Mother Superior, the children are pictures of good deportment, Theodore Bikel is warm as the Baron, Kurt Kasznar manages to seem humorous with the not very funny lines written for him as the opportunistic concert manager, and Mary Martin plays Maria with authority and her usual vitality. Her best number is the one in which she teaches the children to sing a mnemonic ditty, "Do-Re-Mi-Fa-So-La-Ti-Do." And the children's best number is "So Long, Farewell," in which they reluctantly "off-to-buffalo" to their bedy-byes.

Somewhere in the middle of the show, Mr. Hammerstein forgets himself long enough to rhyme *goatherd* and *table d'hôte heard*, and Mr. Rodgers has injected a contagious bounce into "Maria," which takes a little of the stuffiness out of one of the scenes in the

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

nunnery. Some of the other songs sound rich, but they lack dramatic impact in the show. The great drawback is their general rather than specific quality. The beauty of mountains, and brooks and fields becomes a bit tiresome when celebrated too much. And the all-important love duet, "An Ordinary Couple," is, alas, filled with ordinary couplets.

While it doesn't come off very well, there is one interesting trio in which three people sing of their own approach to the problem of facing the Nazi invasion. It is titled "No Way to Stop It," and it permits the Baron to show an admirable anger against those who compromise. Unfortunately, this anger seems to come less from humanism than from a fierce national pride.

Oliver Smith's settings all seem literal reproductions of the real thing, and Vincent Donehue has not transmitted any strong evidence of a director's hand. There is a welcome sense of style in the children's numbers which must be credited to Joe Layton, who is listed as staging the musical part of the show.

All this suggests a second reason for the stalemate our skilled and well-intentioned collaborators find themselves in. Is it possible that everything about "The Sound of Music" was decided by a committee of craftsmen all too willing to please each other and to avoid risk? Maybe, for "The Sound of Music" emerges as an ideal Easter Show for Radio City Music Hall, and is eminently suitable for the kiddies.

A HAPPY contrast to today's carefully ponderous Broadway musical is to be found off-Broadway, where "**Little Mary Sunshine**" is giving the "Rose Marie" sort of operetta the "Boy Friend" treatment. While its author, composer, and lyricist, Rick Besoyan, has occasionally been too conscious of how hilarious his parody is, most of the cast under the direction of Ray Harrison have performed with admirable discipline in carrying out the ridiculous formalities of the bygone musical comedy stage.

Eileen Brennan as Little Mary seems much wickeder than some current musical comedy heroines as she starts in embarrassment at her Forest-Ranger captain's suggestion that he'll take her down the garden path, where they'll watch the birdies take a bath. William Graham's Captain neatly catches the old-fashioned inanity of the hero-baritone who faces front to sing his love songs with impersonal passion. And particularly amusing is John Martin's performance as the naïve Corporal Billy. His complacence in any situation is refreshingly funny. Then a droll interlude is supplied by Robert Chambers as Fleetfoot, the guide whose decrepit appearance belies his *nom de pied*. The rest of the cast is less perfect, and there are times when the satire rambles through uninspired areas. Mr. Besoyan has included a parody of Mme. Ernestine Schumann-Heink and given her an amusing nostalgic song about her German home in the "stunken mountains" and near the "funken river." Yet the role suffers from lack of integration into the show.

But audiences will, I'm sure, overlook short shortcomings and may even find themselves singing a loud show's best tune, "Look for a Sky of Blue." This song is a happier age's way of tossing off a personal sentiment that the present musical-comedy stage can only deliver under the guise of religious or social optimism.

"ONLY IN AMERICA" is a character sketch of author Harry Golden, and adaptors Lawrence and Lee have sought to define that character with selections from his own literary output as they might have been spoken aloud by him during critical moments in his career as the frankly jesting editor of *The Carolina Israelite*. Under Herman Shumlin's painstaking direction, actor Nehemiah Persoff has added to this a studied verisimilitude to Mr. Golden himself.

What is wrought by all these efforts is a portrait of a little man facing life with artificially worked-up energy, persistence, and a self-deprecating sense of humor. Indeed the play is at its best when we see Mr. Golden defy the Ku Klux Klan, with "Go ahead, put a bomb under my veranda. Make me into a Hebrew Nathan Hale."

Unfortunately a note of smug nobility has been allowed to creep into the characterization, and where the authors have not been able to supply natural emotion in the writing, the actors have substituted a shouting and an anger that often seems falsely dramatic and somewhat vitiates the delightful charm of Mr. Golden's commonsense approach to racial discrimination.

However, "Only in America" does offer us several effective moments, an exposure to some distinctive humor, and a rather touching scene in which Lynn Hamilton tells her worried boss the daily fear she has quietly faced by accepting the job as his secretary in a part of the country where Negroes must not hold professional jobs. Furthermore, Peter Larkin has added one more distinctive setting to his series of stage houses. If everyone would now just relax a little, we might see that a steady patter of honest humor can be more effective in both the South and in the theatre, than heavy-handed, self-righteous speeches.

—HENRY HEWES.

RADIO CITY MUSIC HALL
Showplace of the Nation
Rockefeller Center • Ci 6-4600
CARY GRANT • TONY CURTIS
"OPERATION PETTICOAT"
Co-starring
JOAN O'BRIEN • DINA MERRILL
GENE EVANS with DICK SARGENT
and ARTHUR O'CONNELL
Screenplay by STANLEY SHAPIRO and MAURICE RICHLIN
Directed by BLAKE EDWARDS
Produced by ROBERT ARTHUR
A GRANART PRODUCTION
A UNIVERSAL-INTERNATIONAL RELEASE
in Eastman COLOR
THE MUSIC HALL'S GREAT CHRISTMAS STAGE SHOW
"The Nativity"
Far-famed pageant of the first Christmas . . . and
"YULE MOON"
Gala new holiday extravaganza, produced by Leonidoff, featuring renowned Columbus Boychoir, with Rockettes, Corps de Ballet, guest artists and Symphony Orchestra.

the new RODGERS & HAMMERSTEIN-FIELDS Musical Comedy Smash
FLOWER DRUM SONG
"EXTRAORDINARY SPLENDOR!"
— Atkinson, Times
ST. JAMES, 44 St. W. Of B'y. Mats. Wed. & Sat.

Coming January 9th

SR's EIGHTH ANNUAL WORLD TRAVEL CALENDAR ISSUE

This Special Travel Section will carry the World Travel Calendar for the year 1960 as well as "Photo Exhibition in Print" with prize-winning pictures from SR's Photography Contest.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

GEORGE SZELL
and the Cleveland Orchestra

SCHUMANN: Symphony No. 1 in B-Flat Major, Op. 38 ("Spring"); Manfred Overture, Op. 115—The Cleveland Orchestra, George Szell, Cond. LC 3612 BC 1039*

DVOŘÁK: Symphony No. 5 in E Minor, Op. 95 ("From the New World")—The Cleveland Orchestra, George Szell, Cond. LC 3575 BC 1026*

DVOŘÁK: Symphony No. 4 in G Major, Op. 88—The Cleveland Orchestra, George Szell, Cond. LC 3532 BC 1015*

WALTON: Partita for Orch. • MAHLER: Symphony No. 10 in F-Sharp Minor—The Cleveland Orchestra, George Szell, Cond. LC 3568 BC 1024*

SCHUBERT: Symphony No. 7 in C Major ("The Great")—The Cleveland Orchestra, George Szell, Cond. LC 3431 BC 1009*

BEETHOVEN: Symphony No. 3 in E-Flat Major, Op. 55 ("Eroica")—The Cleveland Orchestra, George Szell, Cond. LC 3385 BC 1001*

R. STRAUSS: Till Eulenspiegel's Merry Pranks, Op. 28; Don Juan, Op. 20; Death and Transfiguration, Op. 24—The Cleveland Orchestra, George Szell, Cond. LC 3439 BC 1011*

The World of Wonderful Music is

"I MUSICI"

MOZART: Serenades "Eine kleine Nachtmusik," "Serenata Notturna"; Divertimento (K. 136) LC 3613

HANDEL: Concerti Grossi, Op. 6 LC 3591 BC 1030*

LOCATELLI: Concerti Grossi, Op. 1 LC 3587 BC 1029*

THE BIRTH OF CHRIST

Netherlands Chamber Choir, de Nobel, Cond. LC 3614 BC 1041*

NEW EPIC CLASSICAL ALBUMS

POP CONCERT LATIN AMERICA—Cleveland Pops Orchestra, Louis Lane, Cond. LC 3626 BC 1047*

BEETHOVEN: Symphony No. 6 in F Major, Op. 68, "Pastorale"—Antal Dorati conducting the Vienna Symphony Orchestra LC 3611 BC 1038*

EDUARD VAN BEINUM MEMORIAL ALBUM—BRAHMS: Symphony No. 1 in C Minor, Op. 68; Symphony No. 4 in E Minor, Op. 98; Academic Festival Overture, Op. 80—Concertgebouw Orchestra of Amsterdam SC 6033 BSC 103 (2-12")*

HAYDN: Symphony No. 44 in E Minor, "Mourning"; Symphony No. 57 in D Major—Netherlands Chamber Orchestra, Szymon Goldberg, Cond. LC 3625 BC 1046*

MOZART: Sonata in C Major (K. 330); Sonata in E-Flat Major (K. 282); Rondo in D Major (K. 485)—Leon Fleisher, Piano LC 3584

CHOPIN: Polonaises (Nos. 1-6)—Alexander Uninsky, Piano LC 3623

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LESTER LANIN

CHRISTMAS DANCE PARTY—Lester Lanin
LN 3617 BN 547*

DANCING ON THE CONTINENT
—Lester Lanin LN 3578 BN 533*

DANCING AT THE MARDI GRAS
—Lester Lanin LN 3547 BN 520*

COCKTAIL DANCING—Lester Lanin LN 3531 BN 516*

HAVE BAND, WILL TRAVEL
—Lester Lanin LN 3520 BN 517*

LESTER LANIN AND HIS ORCHESTRA LN 3242

DANCE TO THE MUSIC OF LESTER LANIN LN 3340

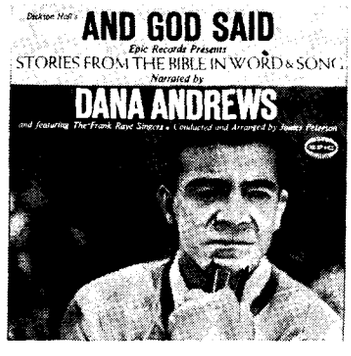
LESTER LANIN AT THE TIFFANY BALL
LN 3410 BN 505*

LESTER LANIN GOES TO COLLEGE
LN 3474 BN 501*

Yours to Give on HIGH FIDELITY EPIC RADIAL SOUND Records

"AND GOD SAID"

STORIES FROM THE BIBLE IN WORD AND SONG—
Dana Andrews LN 3534 BN 511*


Dickson Hall's
AND GOD SAID
Epic Records Presents
STORIES FROM THE BIBLE IN WORD & SONG
Narrated by
DANA ANDREWS
and featuring The Frank Ryan Singers • Conducted and Arranged by James Peterson

NEW EPIC POP ALBUMS

THE MERRILL STATON CHOIR SALUTES THE GLEE CLUB
LN 3583 BN 538*

A NIGHT WITH PHIL FOSTER AT GROSSINGER'S
PART I AND PART II LN 3632

THE AHMAD JAMAL TRIO LN 3212

THE PIANO SCENE OF AHMAD JAMAL LN 3631

THE GIRLS OF PARIS—Various Artists LN 3627

SQUARE DANCING MADE EASY—
Slim Jackson and the Promenaders LN 3607 BN 543*

JIMMY DORSEY ON TOUR—Lee Castle
and The Jimmy Dorsey Orchestra LN 3579 BN 534*

CHA CHA BEAT—Francis Bay and his Orchestra LN 3595

*STEREORAMA

ROY HAMILTON

HAVE BLUES MUST TRAVEL—Roy Hamilton
LN 3580 BN 535*

COME OUT SWINGIN'—Roy Hamilton
LN 3561 BN 530*

WITH ALL MY LOVE—Roy Hamilton
LN 3519 BN 518*

WHY FIGHT THE FEELING?—Roy Hamilton
LN 3545 BN 525*

THE GOLDEN BOY—Roy Hamilton
LN 3364

ROY HAMILTON LN 3176

© "Epic" Marca Reg. "CBS" T.M. A PRODUCT OF CBS.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Season's Greetings

A one year subscription to

The Saturday Review

has been entered in your name as the gift of

THIS HANDSOME ENGRAVED CARD— SPECIALLY DESIGNED BY TIFFANY— ANNOUNCES YOUR GIFT OF SATURDAY REVIEW AT THE HOLIDAY SEASON

Saturday Review has selected a card in the best of taste to reflect *your own* good taste in choosing a Christmas gift for friends who share your interests. Fill out and mail the handy coupon below today—while Special Christmas gift rates are in effect.

First one-year subscription $7
Each additional subscription $5

(Above rates apply to the U.S. and possessions. For Canadian subscriptions, add $1.00. All other foreign, $2.00.)

Saturday Review

Saturday Review 25 West 45th St. N. Y. 36, N. Y.

Please send SATURDAY REVIEW as my gift

TO
ADDRESS
CITY ZONE STATE
Gift card to read "From"

TO
ADDRESS
CITY ZONE STATE
Gift card to read "From"

TO
ADDRESS
CITY ZONE STATE
Gift card to read "From"

MY NAME
ADDRESS
CITY ZONE STATE

☐ *Include my own subscription*
☐ *New* ☐ *Renewal*
I enclose $..... ☐ *Bill me*

12-5-59

SR GOES TO THE MOVIES

Intimate Spectacle

THE BIG PROBLEM currently facing the publicity people at M-G-M is how to let the public know that their new, king-sized "**Ben-Hur**" is spectacular without being a spectacle. Somehow, the notion has gotten around that whenever a budget goes beyond $5,000,000, idiocy prevails. Strong men tear down temples; the Red Sea obligingly opens for the Israelites and just as obligingly closes on the Egyptians; Hercules, Ulysses, and other fabled heroes perform their little tricks, with the aid of the special effects department; and it is virtually guaranteed that there will be nothing to tax the mind of a retarded eight-year-old—except perhaps a couple of exotic dances and some torrid love scenes tossed in to spice up the proceedings. But these, of course, are for the "adults."

Now M-G-M has a spectacle that cost considerably more than $5,000,000—three times more, in point of fact—and not only is it not simple-minded, it is downright literate. S. N. Behrman, Maxwell Anderson, Gore Vidal, and Christopher Fry all lent a hand to the writing, although Karl Tunberg ends up with the final script credit. There are no erotic ballets in worship of some pagan sun-goddess, no slinky sirens in diaphanous silks and a few beads to lure the hero from the path of virtue. And where there are scenes of spectacular action—notably a stirring sea battle and the famous chariot race—they serve the story; they do not exist as an end in themselves.

Someone (at M-G-M, I suspect) has described this film as an "intimate spectacle," and I would guess what he means is that the emphasis throughout is on the story, not the scenery. Lew Wallace's wide-ranging novel attempted to depict the impact of Christ on one Jewish family, and particularly on Ben-Hur, the son of that family. Each incident, each contact with Rome and Romans, brought the young prince one step further toward his ultimate conversion to Christianity. As a result, the film that has been drawn from it is structurally sound, despite the plethora of events that extends its running time to well over three and a half hours. For no matter how big the scene or how stupendous the action, the center of gravity always remains close to the hero, Ben-Hur. And the time passes more swiftly than in many a shorter but less well-focused film.

No small part of the credit for this must go to William Wyler, the director, and his able second unit assistants, Andrew Marton, Yakima Canutt, and Mario Soldati. (Second unit directors generally stage the action sequences. Marton, for example, did the chariot race—as exciting and nerve-tingling as anything ever put on the screen. And Canutt, an old hand at Westerns, probably planned the hair-raising spills and crashes that charge the screen with the promise of blood with every turn of the wheels.) But for Wyler, who gained his reputation with such staid and sensitive works as "Wuthering Heights," "Mrs. Miniver," and "The Heiress," "Ben-Hur" represents a distinct change of pace. Not only is the canvas larger; here the emphasis falls more heavily on action than on character.

What he seems to have done, what distinguishes this picture from the run of DeMille spectacles, is to utilize every spare moment to flesh out his people. His film does not race from big scene to big scene; it pauses to consolidate all that we have learned about the characters, and all that they have learned about themselves. Ben-Hur's clashes with the Roman Messala gain an increasing intensity thereby, and his contacts with his people an increasing breadth of spirit. As a result, the drama does not peter out lamely once the chariot race is over. It holds on long after this climactic event, until Ben-Hur has seen his Saviour from the foot of the Cross, and finds true peace.

Wyler deserves further credit for reducing to a minimum the savagery and

(L. to r.) Sam Jaffe, Haya Harareet and Charlton Heston

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

sadism that is generally rampant in the spectaculars. Thrills remain in abundance; but even as compared to the memorable silent version of "Ben-Hur," the restraint in the galley scenes, the battle sequences, and the glimpses of Roman brutality, is wholly commendable. As might be expected, the large cast, headed by Charlton Heston and Stephen Boyd, works under Wyler with skill and assurance (and without that extraordinary Babel of accents that so often assaults the ear when a picture has been shot abroad). Miklos Rozsa has composed a suitably stirring score, and Camera 65—M-G-M's contribution to the wide-screen sweepstakes—provides scope for the pomp and grandeur that once was Rome. But above all, William Wyler has proved with "Ben-Hur" that taste and intelligence need not be lacking in a film spectacle. The Academy should create some special award for that alone.

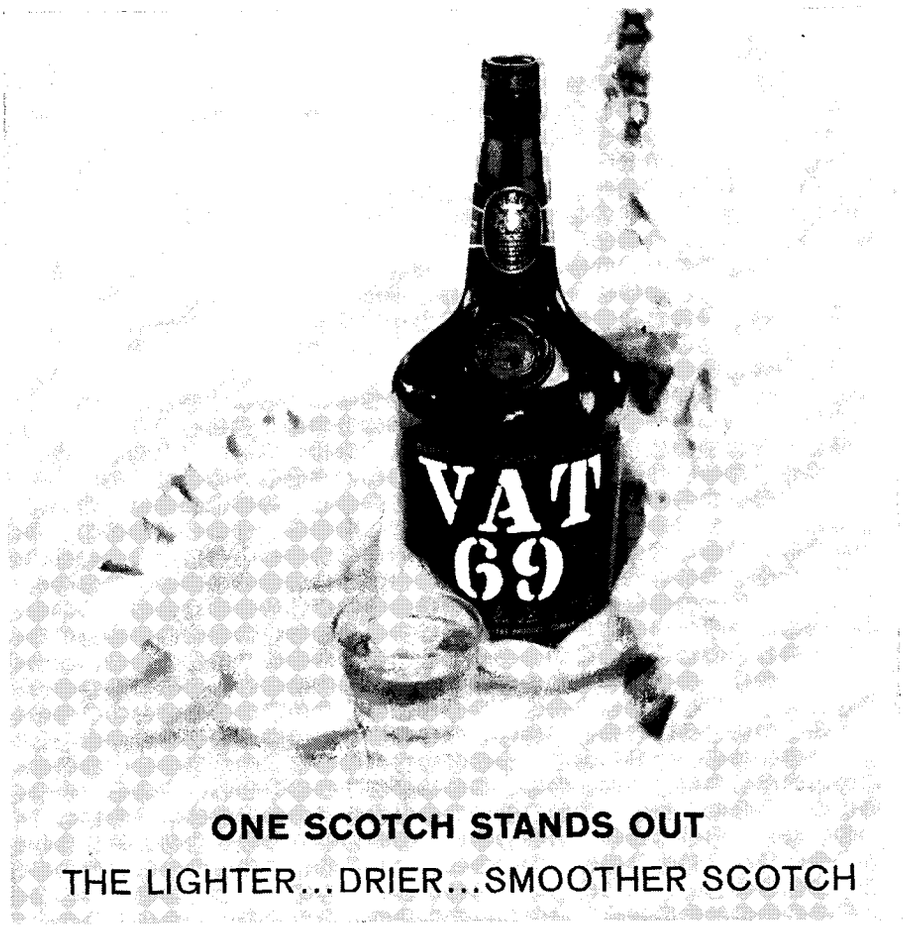
* * *

Jerry Wald's production of **"Beloved Infidel"** features two characters named F. Scott Fitzgerald and Sheilah Graham. I forgot to notice whether the titles bore the usual disclaimer that "any resemblance to persons living or dead is purely coincidental." If they did, it was hardly necessary. Gregory Peck as Fitzgerald, and especially Deborah Kerr as Miss Graham, move through the piece with superhuman loftiness, groomed and coiffed and costumed to storybook perfection. Despite the names, despite the fact that Sy Bartlett's script hews fairly close to the line of Miss Graham's disarmingly frank autobiography, these people have been drained of life. They speak the language of romantic novels; they live in a Technicolored dream world.

The fault, I should say, is only partially in the performances. If Peck lacks the spark and dash of Fitzgerald, if Miss Kerr's Sheilah Graham is far too ladylike, it is because that is the way the roles were conceived in the writing and direction. From full-blown, vibrant personalities, they were diluted into a pair of somber, star-crossed lovers designed to set the women sniffling at the matinees. Even the facts of life are delicately skirted: Sheilah seems to make every entrance into Fitzgerald's Malibu cottage bearing a fresh bunch of flowers in her arms; there is scarcely the suggestion that she might have stayed the night.

What is especially disturbing here is that a book that was notably fresh and honest in its appraisal both of self and of the Hollywood scene, should emerge as a placid and rather conventional romance. Fitzgerald—and for that matter, Miss Graham—deserved far better.

—Arthur Knight.



ONE SCOTCH STANDS OUT

THE LIGHTER...DRIER...SMOOTHER SCOTCH

IMPORTED BY NATIONAL DISTILLERS PRODUCTS COMPANY, NEW YORK. SOLE U.S. DISTRIBUTORS • BLENDED SCOTCH WHISKY. 86.8 PROOF.

See the world as it is rarely seen . . . through the exotic word pictures and photographs of **Norman Lewis** in **THE CHANGING SKY: Travels of a Novelist.** $4.95, now at your bookstore. PANTHEON

McGUFFEY'S READERS

After a long and costly search, reprints of the original 1879 revised editions of the famous McGuffey's Readers have been completed and you can now purchase exact copies at the following low prices POSTPAID:

1st Reader	$2.25	4th Reader	$3.25
2nd Reader	$2.50	5th Reader	$3.50
3rd Reader	$2.75	6th Reader	$3.75

OLD AUTHORS, Dept. SR-12, Rowan, Iowa

NEW FROM SKIRA ART BOOKS

taste of our time series

MATISSE

by Jacques Lassaigne

at your bookstore $5.75

A new illustrated edition of a modern classic

A CHILD'S CHRISTMAS IN WALES

by DYLAN THOMAS

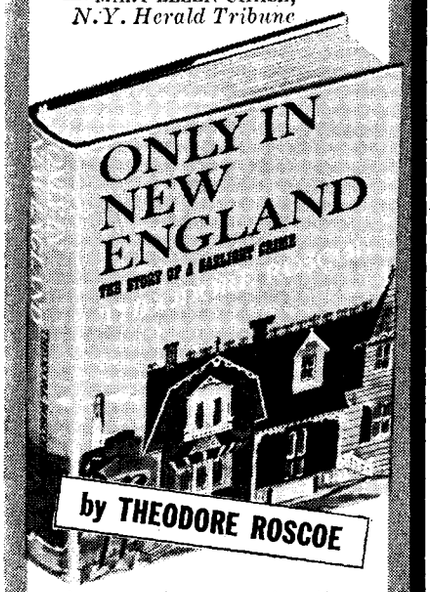
woodcuts by ELLEN RASKIN

only $1.00

A NEW DIRECTIONS BOOK

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"As a chronicle of crime, it is a most captivating tale."
— MARY ELLEN CHASE, *N.Y. Herald Tribune*



An engaging reconstruction of a *cause célèbre* — alive with the eccentricities of turn-of-the-century New England. 2nd printing. $3.95
SCRIBNERS

A superb gift for opera lovers!

Milton Cross' Favorite Arias from the Great Operas

Give this beautiful treasury of 50 unforgettable arias and duets to all who enjoy the opera—and you'll be cheered for your good taste and thoughtfulness. Includes selections from Mozart, Verdi, Gounod, Tchaikovsky, Bizet, Wagner, Puccini, and many other composers; simplified piano arrangements; lyrics in original language and in fresh, new translations; striking illustrations in color; informative prefatory notes. 352 pages, 8⅜" x 11", $7.50 at all booksellers. DOUBLEDAY

TV AND RADIO

Morality and Power

THE HOUSE Special Subcommittee on Legislative Oversight made a tactical error in its recent historic and immensely valuable quiz show hearings in Washington. When the investigating Congressmen stopped fishing in the surface waters of deception and fraud, and depth-sounded the more significant areas of program quality and over-all balance of schedules, they should have called as a witness a typical station owner who operates under a license from the FCC. They should have asked him how many public affairs programs he has carried locally during the past year—of all such programs originated in that period by the network with which he is affiliated. He would probably have answered that he didn't carry as many as he should have, because competition from the other stations in his home town is rough; because he has to go for the big audiences, and you don't build big audiences and make much money with this kind of program. The subcommittee would then have had on record the testimony of the only agent in the entire broadcasting spectrum who has any specific responsibility for his performance under the law. The networks have no legal responsibility, except in so far as they own their individual handfuls of company-operated outlets.

The sponsors have no legal responsibility; neither have the package producers nor the advertising agencies. The oversight is important in view of the forthright promises of improvement elicited from the two network presidents who testified, particularly Dr. Frank Stanton, of CBS. He predicted, according to *The New York Times*, "that there would be more news and public affairs programs during the choice evening hours on TV." The year after next, he said, his network "hopes" to have them on every week.

The very week Dr. Stanton testified in Washington, Louis Hausman, director of the industry's new image-maker, the Television Information Office, keynoted the Broadcasters' Promotion Association convention in Philadelphia. He urged the station representatives to carry their networks' public affairs programs and to promote them more vigorously. "There is no question," he said, "that as far as the immediate profit and loss statement is concerned, these programs may not be as impressive a factor in your financial statement as the staples of entertainment."

The reaction of the station men to his important appeal was monitored by *Variety*, the usually down-to-earth entertainment weekly. "There's not much chance," reported the paper's Philadelphia correspondent, "that promotion managers will be diverting funds from tight budgets in competitive situations to plug the small audience pubservice and quality web shows . . . Most of the promotion men were hoping to get away tomorrow with a couple of ideas that would raise the station's audience, not its image." The TV industry, it is now generally assumed, has a period of grace in which "to clean house" before Congress meets again in January. The hope, of course, is that all concerned will exercise self-discipline This nation has a way of urging our devils to behave themselves; without employing the instruments of power, we ask them not to make angels of themselves, but at least, to keep within the law. How can we expect big TV to restrain itself, when big steel, big labor, and all the other big interest groups find it difficult to delimit their needs or wants? As the *Variety* report suggests, in spite of our total agonizing moral reappraisal following the quiz scandal, the man with the broadcasting license hasn't even been heard from, much less examined. The requisite power to make him cooperate with the networks, if they mean business, rests with the FCC. It has the power, even under the present law, to weigh performance against promise and to refuse to renew licenses, where performance has failed promise.

THIS means not only an FCC encouraged by Congress to use powers less ambiguously defined than at present. It also means staffing the commission with members who are something more than transient and often questionably qualified political appointees.

Lawyers may be fine for the more conventional public utilities, but isn't it time that we recruited to the commission that regulates the most important utility of them all—communications—men and women of authentic intellectual and cultural stature, with proven concern for just those qualities of morality and public responsibility which have been revealed as conspicuously absent from the TV image?

—ROBERT LEWIS SHAYON.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BOOKED FOR TRAVEL

Sweetness and Blight

HAVANA.

A FEW WEEKS AGO, during the height of Fidel Castro's most virulent outburst against the United States, the American Society of Travel Agents, 2,100 strong was, by peculiar circumstance, holding its annual meeting in Havana. The irony of the two events was certainly not lost on the correspondents who filed to papers in the United States. Readers of the dispatches might also well have wondered what the American Society of Travel Agents was doing in Havana in the first place. After all, isn't a travel agent supposed to advise his clients on where to spend his vacation? And if a travel agent can't keep himself out of troubled areas, can he be expected to do better for the traveler?

These were questions that were being turned back to ASTA all during the hectic week of the ill-fated convention in Cuba in mid-October, when Castro was alternately flaying the U.S. on television and appearing, all smiles and personality, at the dinners and meetings being held in honor of the tour planners forgathered in his capital. Before the week had run its course he was blaming the U.S. for sending bombing planes against Havana and receiving a plaque from the directors of ASTA for his "invaluable contribution to tourism through the twenty-ninth Annual World Travel Congress."

Nominally an association of travel agents conducting business in the United States, ASTA has indeed grown into a world-wide organization. Its conventions, which alternate each year between the United States and a foreign country, are attended by delegates from all over the world. In convention gathered, and wearing their native dress, as many do, they make a colorful lot. Whereas agents themselves are classified as "active" members, one of the most active segments of the membership are the so-called "allied" members who represent steamship companies, airlines, railroads, buslines, and the tourist departments of foreign governments.

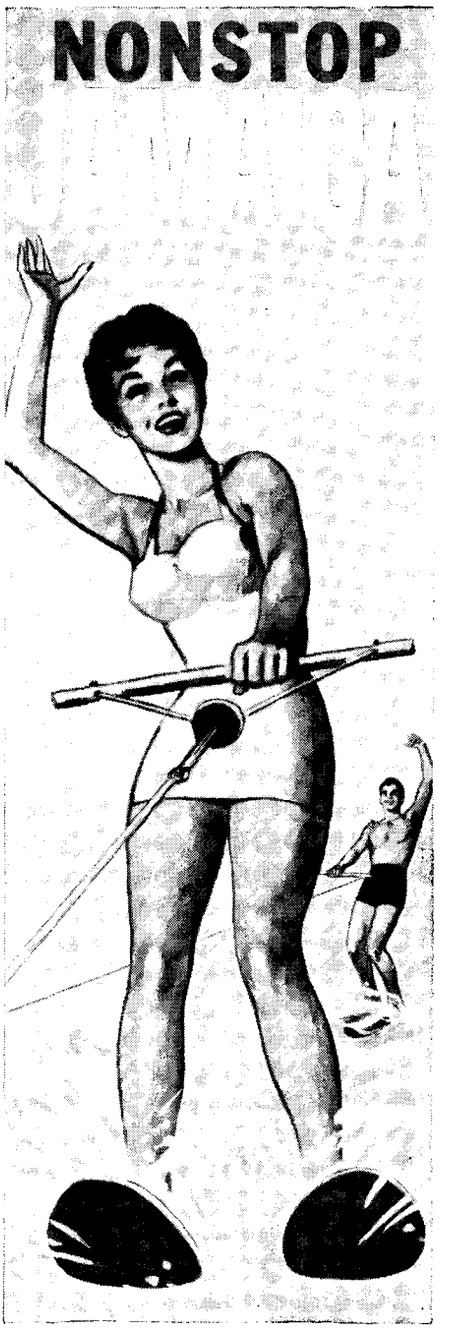
Castro's government had inherited the ASTA convention from his Batista predecessors which had been angling for it for years. ASTA conventions, after all, are tacit approbation by the world's largest travel body, of the glories of local tourism. When the first wave of horror and outrage swept through the world following Castro's wholesale circus of executions, there were many in ASTA who developed strong second thoughts about bringing the convention to Cuba. As early as February 2, 1959, just one month after Castro took control of Cuba, the newly appointed president of the Cuban Tourist Commission wrote to Max Allen, president of ASTA "reiterating and confirming the commitments made to ASTA by the previous administration." Specifically Cuba promised to have the president of the republic give a cocktail party or dinner to which every member of ASTA would be invited, make available 5,000 first-class beds in Havana, supply meeting halls, transportation for delegates, corps of English-speaking secretaries and guards, arrange sightseeing trips for delegates all over Cuba, issue a commemorative stamp, take out advertising in major trade papers, arrange night-club parties, supply free rooms to ASTA's clerical force and the press corps, and a dozen other promises.

AS tension mounted in Cuba during the spring and early summer, severe misgivings shook sections of the ASTA membership and committees were dispatched to Havana to scout the situation firsthand. They were met and entertained by Cuban officials and all returned with glowing reports. The question of whether to go to Cuba or to half a dozen other spas which were now bidding for the convention was put to a meeting of the directorate. Most allied members voted against, but the larger "actives" who are the agents themselves, and who in truth control the destinies and directions of ASTA, voted for.

By now the momentum had gathered too much force and it was too late to turn back. But there still was enough doubt in the air for ASTA's convention planners to drive a stiff bargain with the Cubans. In the end ASTA agreed to pay Cuba $35 for each delegate. In turn delegates were charged $95, their wives $70 for a full week in Havana. For this fee they were given a first-class hotel room, 50 per cent deduction on all their meals in Havana's best restaurants, free drinks and no minimum charge at Havana's best nightclubs, city sightseeing, excursions to Varadero, Matanzas, and Santiago, and a nightly string of banquets, receptions, and balls.

The number of registered delegates and wives was in excess of 2,000. If half of these as "delegates" paid $95 each and the other half as spouses paid

DAILY NONSTOP



EXTRA WEEKEND FLIGHT

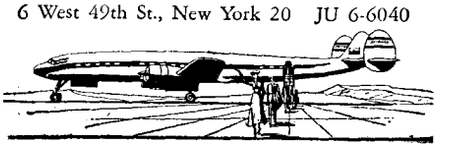
plus daily from New York to Montego Bay and Kingston. Well-timed arrivals for extra sunny hours. Complimentary Champagne luncheon aboard your luxury Super Constellation!

For All-Expense JAMAICA tours CALL YOUR TRAVEL AGENT or

AVIANCA

FIRST AIRLINE IN THE AMERICAS

6 West 49th St., New York 20 JU 6-6040



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

$70 each, ASTA stood to gross $170,000. Its convention budget has been reliably estimated as below $70,000, and it owed Cuba, at $35 a delegate, another $70,000. Although, as it turned out, the margin of profit was comfortable enough, ASTA's directors, faced with the possible collapse of the government and its convention, put through an escrow agreement with the Cubans. A sum of $50,000 was placed in the First National City Bank of New York by the Cuban Tourist Commission as a guarantee.

DELEGATES arriving in Havana beginning Saturday, October 17th, could see how well Cuba had indeed fulfilled its obligations. The whole airport itself, damaged in the war, had been rebuilt in a crash program. Convention members were given free transportation tickets into town, whisked through customs without examination, rushed through immigration without the customary $2.50 landing charge. An advertising salesman who stood near me told me that when he had come through Havana only four days earlier every bag had been searched and each paper in his brief case—"rate cards included," he said—had been carefully scrutinized. Worse yet, an American travel agent who had passed through Cuba two weeks before had tendered a $20 bill in payment of the landing tax. Since he was moving on to Jamaica the next day he asked for American bills in change. This request so offended the clerk that the agent was slapped across the face with the bills. "Here is your American money," he was told.

Now the acrimony was gone, dissolved in an air of carnival. Bunting was strung on buildings all over town, welcome signs were hung on fences and Cubans themselves, from bus driver to bellhop, sported welcome tags pinned on their lapels. When registering at the giant Habana Hilton, itself born in turmoil and now two years old, delegates were given a giant basket of gifts —specially boxed Cuban cigars, bottles of Cuban beer, packages of black-to-bacco Cuban cigarettes, soap, candy, marble ashtrays, Cuban wax matches, instant coffee, and sugar. A band played and Cuban entertainers with puffy lace sleeves danced in the Hilton's lobby. Only the ever-present *barbudos* with their beards and their guns were a reminder of the trouble. They were on the streets, in the lobby, in the elevators, standing in the shadows of the rooftop Sugar Bar where the view gives out at night over the twinkling city. Those too young to grow beards had grown hair which either hung in great masses at their shoulders or was gathered together in a pony tail.

Youngsters of ten and eleven in the yellow-shirt uniform of the newly organized *Patrullas Juveniles* stood around the entranceway of hotels like Boy Scouts waiting for the opportunity to perform a good deed. Occasionally, some of the youngsters would be pressed into service trying to untangle Havana's incredible horn-blasting snarls of traffic, and done up with white helmet and whistle, they would add to the din and the confusion with energetic gesticulations and whistle tootling. Whether their destiny is to become Boy Scouts around a campfire or Hitler Jugend around a mass meeting is a question that darkened many a visitor's mind as the week wore on.

For the early arrivals pouring into Havana during the week end preceding the week-long meetings, signs were up inviting them to take off for free hunting and fishing parties. I decided to forego the sporting life in order to spend the week end looking at old Havana under the new regime. A fleet of pink and turquoise jeeps, with striped awnings to match, had been imported for the convention's use, and Sunday morning, with a Cuban driver at the wheel of a pink Willys, my wife and I set out for a spin. We were, I suspect, one of the gayest notes to invade Havana in months and heads turned at every corner. Whenever we parked, a group of the curious came aboard to try the seats and have their pictures taken at the wheel. The sight of us, however gay and entrancing to the Habañeros, was apparently menacing to the eyes of a sentry guarding the presidential palace, a giddy beige armory that is occupied neither by President Dorticos, who lives in an apartment house near the Malecon, nor by Castro, who lives in suburban Cojimar. Loaded with a Garand rifle and a forty-five Colt automatic—more armament than I recall being issued to me by the U.S. Army in the darkest days of the Bulge—the guard of this building in which no one lived, came hustling out to tell us to move on immediately.

Rolling through the old city, we found the laurel trees still bending with grace over the polished walk called the Prado. The lottery vendors still walk the streets with red and blue numbers affixed to their straw hats and more numbers on their shirt fronts. The hawkers with a handful of balloons and a handful of shiny tin pots still ply their routes. But a new sight are the two couples who stroll the boulevard, the girls in flowery dresses, the men in battle fatigues, long hair flowing from under their boxey caps. From a distance they look like a pair of WACS out for a walk with civilian girls.

In the stores under the arched *portales* drummers urged us inside to see the alligator shoes ($6.95), the shelves of perfume (Chanel, $17.50 an ounce), the shelves of liquor on which the government has just imposed a new tax of $1 a bottle—allegedly to pay for the immense tourist program. "How is business?" says a clerk repeating my question as if it were the most incredible one he ever heard. Dead and stinky! You know how a corpse corrupts? Well it is dead and corrupted now."

"*Do you keep all your employees on* full salary?" I asked a store owner. "I only know how to sell," came the answer. "Ask me about rums, cordials, alligator bags, and we will talk."

"You lak to rent a car?" a Cuban driver asked me on the street. "I tak

GREECE *welcomes the world*

Superb,

Supreme,

Enchanting...

NATIONAL TOURIST ORGANIZATION
4, STADIUM STREET — ATHENS

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

you all day from nine in morning to two in morning. Twenny dollars a day. Used to be thirty. Twenny dollars and you don 'av to pay extra for Hinglish spikkin'."

A policeman in a new brown uniform sits on a camp chair on the street smoking a cigarette and reading a paper. If the new police are not paragons of West Point training at least they are a popular improvement. Says a bartender in Sloppy Joe's, which is devoid of all customers except us, "We don't fear them anymore. And they don't come in here the way they used to and order champagne and walk out without paying. If we had to go back to the Batista time we would rather die." It reminded us of the whitewashed signs on Havana's walls that say "Fidel or Death."

If the Cuban people feel secure and unfearful in the presence of so many guns and so many uniforms, the sight was less than appealing to many an American. Pink jeep and all, I rode through the sparkling new tunnel that burrows under the harbor entrance and came up near famed old Morro Castle which the Spaniards built in 1589 "to defend Havana, (as a uniformed Cuban tourism Commission guide told me) against Drake, Morgan, the pirates, and the corsairs." It was never called into action, not even in the last days of Spain's 300-year tenure, during the Spanish-American War, or as the guides call it now, the "War of Independence." In pointing out where the *Maine* blew up in Havana harbor, the guides are careful to note that the incident was accidental, and that the "*intervention* lasted until 1902." Castro himself had used the word "intervention" only a few days before when harking back to the American occupation that followed Cuba's liberation from Spain. We were on the ramparts perhaps half an hour and all that while a sailor stood there, too, twirling his sailor cap in one hand and holding a carbine in the other.

The convention opened the next morning and in greeting his delegates ASTA's president Max Allen warned them, "We are not here to give praise to government, for it has been our experience that Cuban hospitality has never known political limitations. Our business is with the people: the real tourist attraction of any country. Governments change and governments vary but ASTA is not political in a partisan sense. Nor is the industry ASTA serves: nor is the human concept on which our industry is built. Travel is political only in the sense that it provides the broadest and shortest road to understanding between nations. . . . I have no doubt that next week Cuba will have 2,000 super salesmen dotted all over the earth . . ."

Castro himself unhooked his gunbelt, laid it on the floor, and rose to speak. "Never mind political propaganda," he said. "Forget about propaganda. Forget about politics. You are not political. Help your friends to the happiness which travel to Cuba can give them. . . . We hate nobody and we love visitors and we want everyone to feel at home."

Not twelve hours later Fidel was in front of television cameras vilifying the nation whose travel agents he had only that very morning serenaded so loudly. It was only the beginning of an incredible week in Cuba, a week when hate rose, love dwindled, guns fired, politics intruded, and ASTA, seemingly impervious, unpolitical, and pleasure bent, made Castro an honorary member of the association, an honor which it had hitherto declined to award to anyone else. —HORACE SUTTON.

(This is the first of two articles on the convention of the American Society of Travel Agents in Cuba.)

WHAT YOU SHOULD KNOW ABOUT CRUISE SHIPS TO THE WEST INDIES

For up-to-date comparisons (size, speed, facilities, etc.) of the 36 ships cruising the Caribbean, send for Cook's 1960 *Pictorial Review of West Indies Cruise Ships*. This valuable 24-page book will be sent to you free until our limited supply is exhausted. Mail the coupon today.

THOS. COOK & SON
CRUISE DEPARTMENT
587 FIFTH AVE., N. Y. 17

Please forward free book, "Pictorial Review of West Indies Cruise Ships."

Name_____

Street_____

City_____

State_____

JOBS ABROAD FOR TEACHERS, writers, librarians, translators, stenographers, and administrators. Top salaries paid by American and foreign companies, governmental and international organizations. How, when, and where to apply, $1.00. Included free "Student Opportunities Abroad." Dorf, 186-A, Covington Lane, Woodbury, New Jersey.

St. Basil's Cathedral in Moscow.

Join a Maupintour to see

Russia by motorcoach in 1960!

Be among a select group of Americans to take this 17 day, history-making trip. You'll travel through the countryside and cities of Russia in a deluxe Scandinavian motor coach. And the cost?. Only $495, all inclusive from Helsinki or Warsaw. Weekly, May through October, 1960.

In addition, Maupintour offers 5 other summer tour plans from 29 days to 72 days through Europe and Russia, some including Scandinavia, others including Bulgaria, Roumania Yugoslavia, Dalmatian coastal cruise, Poland, Czechoslovakia, Passion Play, Bavaria, Austrian Alps.

Each tour conducted and includes sightseeing plus free time to explore on your own. Ask your travel agent for details or write H. Neil Mecaskey, Jr., Maupintour, 400 Madison Avenue, New York 17, New York.

Maupintour

Made in France for *Louvre-Like* Lighting

Art BEAM-LITE

A UNIQUE CHRISTMAS GIFT

17.50 prepaid

(Actual size: 5" x 3⅞" x 2¾")

dealers, galleries inquiries invited

available in grey or black

Incl. 75-W. Mazda silvered reflector bulb, 8-ft. cord.

Small, compact, handsome fixture provides concentrated lighting to enhance beauty of your paintings and objets d'art. Adjustable light beam frames picture only, not wall. Projects round, rectangular, or oblong beam. Ideal for window display, interior decoration. Send check or money order to

MORDA DISTRIBUTING CO., Dept. S-12
P.O. Box 24036, Los Angeles 24, Calif.

Want an Interesting Vacation?
See classified ads page 51

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

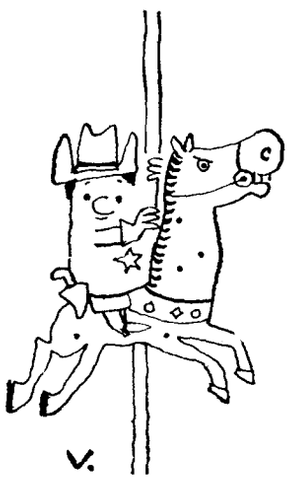
Glancing at Some Dancing Gifts

By ARTHUR TODD

WITHIN the past few years, dance has become America's liveliest art at home and our best cultural ambassador abroad. Dancing, it seems, speaks an international language that knows no barriers and this is one reason that Jerome Robbins's "Ballets: U.S.A." scored as great a success in Europe as did Soviet Russia's Bolshoi Ballet in this country earlier this year. Certainly, too, public interest has been heightened by other American ballet and modern-dance companies, the exciting use of dance in Broadway musicals, Martha Graham's two dance films, and the television programs devised by Fred Astaire and Agnes de Mille. As a result, an important body of dance literature is beginning to emerge that serves to explain, clarify, and record the contemporary field at home and abroad. This season eight books dealing with various aspects have been published just in time for Christmas giving. Among these there are at least one or two of specific interest to the uninitiated and the casual on-looker, while many others will be enormously rewarding to the more serious followers of dance.

Unquestionably, the single most important dance book of the year is Doris Humphrey's "**The Art of Making Dances**" (Rinehart, $6.50), which deals with the craft of choreography. As everyone knows, up to the time of her death a year ago Doris Humphrey was one of the outstanding figures in the realm of American modern dance, and today her influences and innovations are apparent everywhere in the field. At the beginning of her career, when she was a soloist in the Denishawn Company, she worked with Ruth St. Denis as co-choreographer in developing and extending "music-visualization." Later, working with Charles Weidman and their joint company and then as artistic director for José Limón's company, her choreographic innovations were tremendous and included such new forms as dances with a vocal chorus instead of music and the use of song, poetry, and the spoken word.

Writing of her approach to choreography, Doris Humphrey states, "I like to think that choreographic theory and the study of it is a craft, and only that, for I do not claim that anyone can be taught to create, but only that talent or possibly genius can be supported and informed by know-how, just as an architect, no matter how gifted must understand the uses of steel, glass, and stone." Dealing with this craft are chapters on the "Ingredients and Tools," as well as the five parts of design: "Symmetry and Asymmetry," "Dance for One or More Bodies," "The Phrase," "The Stage Space," and "Use of Small Groups." There are also chapters on dynamics, rhythm, motivation, and gesture, words, music, sets, and props, and form. Devised primarily for professional dancers and aspiring choreographers, this volume should also prove enormously interesting to those who just sit in the audience and watch because it will help them to see dance in a new, more deeply informed way.



LAST spring's triumphal national tour of The Bolshoi Ballet from Moscow aroused tremendous interest in Russian ballet, its leading dancers and choreographers. Until recently, however, there have been few books available in America on recent Soviet developments in the field, and most of these were fairly expensive. Now, all of this has been changed with the publication of "**The Bolshoi Ballet Story**" (Heller & Heller, $1.25), a paperback book that provides a background and introduction to the company and its tradition. Condensed and adapted for American readers, it consists of three sections. The first, "From Ballet School to Bolshoi Theatre and Back," is co-authored by the school's principal, Yelena Bocharnikova, and its art director, Mikhail Gabovich, former leading dancer of The Bolshoi Ballet; and this is a comprehensive study of the school and its nine-year course. The second part, "The Making of a Ballerina," by Soviet ballet's brightest star, Galina Ulanova, is a short autobiography that is flawed only by her rather insistent inclusion of political propaganda. Otherwise, it is a revealing insight into one of the greatest dancers of this century, and it also shows how she conceives and builds her roles. The third section is Yuri Slonimsky's history of The Bolshoi Ballet and its growth from its origins in a Moscow orphanage in 1773. Though this is the most inexpensive dance book of the year, it is also one of the most fascinating because it explains the Russian dedication and devotion to dance.

Britain's Royal Ballet, due to return to America again next fall, is the subject of a generous new pictorial record, "**The Royal Ballet in Performance**" (Coward-McCann, $7.50), by John Hart, a former star of the company. This dancer-turned-photographer knows that "a dancer gives a real *performance* only on the stage." Accordingly, he has used his camera "at actual performances, where the work of choreographers and artists may be seen in the atmosphere of the living theatre." As a result, this provides a splendid record of eleven of the most famous ballets from the repertoire: "The Sleeping Beauty," "Giselle," "Le Lac des Cygnes," "Cinderella," "Birthday Offering," "La Peri," "Job," "The Lady and the Fool," "The Prince of the Pagodas," "Noctambules," and "The Miraculous Mandarin." The pictures of Margot Fonteyn are especially noteworthy. What's more, there are photos of and articles about the company's major choreographers: Ninette de Valois, Frederick Ashton, John Cranke, Kenneth Macmillan, and Alfred Rodrigues.

"**The Dictionary of Modern Ballet**" (Tudor, $6.95), published originally in Paris in 1958 and in England earlier this year, sets out to be the first complete reference work on the history, repertoire, and personalities of contemporary ballet. This American edition is edited by Selma Jeanne Cohen and has an introduction by John Martin. As an American record it is fairly complete and factual but as an international compendium it is not always accurate nor all-inclusive on the field abroad. There are more than 650 alphabetically arranged entries but perhaps the most noteworthy aspect of this book is the remarkably fine reproductions of 374 photographs and drawings, of which 143 are in color. These latter are chiefly of set and costume designs and are so splendid that they alone make this volume a dance collector's item.

Quite a different kind of book about a dancer is Katherine Dunham's "**A**

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Touch of Innocence" (Harcourt, Brace, $4.95), a somewhat autobiographical view of the first eighteen years of her life. As writing, it is honest, searing, graphic, and touching, giving us a rather heart-breaking early view of the young American Negro who was later to make a name for herself as a dancer and choreographer on Broadway, in the films, and with her own dance company, which has since toured the world. Apparently, this is Katherine Dunham's "Act One" and, though it hardly has a word about dance in it, it is notable for the background it provides and what it foretells of her future. However, those primarily interested in dancing may choose to await the next volume, which is quite obviously due to follow.

"The Dance" (Uffici Press, $1.95), one of The Uffici Series in Full Color, with a text by Hans Weigert, is almost equally as much an art book since it contains sixteen color reproductions of work by artists such as Degas, Renoir, Matisse, Seurat, Chagall, and Toulouse-Lautrec, as well as early Egyptian, Etruscan, Japanese, German, and Italian pictures. Naturally, all of these are about dancing but it is the text that weaves them together through time, styles, and periods. Ten of the full-page pictures (all of them are hand-tipped in) are suitable for separate framing, and it would indeed be difficult to find a more beautiful book anywhere for its price of less than $2.

EVERY year France and England each produce an annual book on dancing that is especially noteworthy. One is Serge Lido's **"Ballet #9"** (Macmillan, $9), which is the ninth such annual publication of this Parisian photographer's views of the international and local dancers who yearly appear in Paris. Since these include names we know from Russia, Israel, India, Japan, Britain, Denmark, and elsewhere, each edition finds its yearly place on the bookshelves of dance enthusiasts. So, too, of course, does **"The Ballet Annual 1960 #14"** (Macmillan, $6), from England. Now in its fourteenth year, this is the undisputed leader of its type because of its complete coverage of every domestic and foreign dance company appearing in London during the year. It is equally noted for its reportage of ballet in America, France, Russia, and Denmark. In addition, it contains a wide array of performance photographs and critical reviews. Most interesting to readers in this country, perhaps, is Emily Coleman's "The Dance Man Leaps to the Top," a survey of the Broadway choreographic methods of Jerome Robbins, Michael Kidd, and Robert Fosse; "The Civic Ballet in America," by Ann Barzel, and "The Bolshoi Ballet in New York," by P. W. Manchester.

Beauty Begins with Tins and Pins

By DOROTHY KNIGHT

THE EYE of the collector and the creative instinct are both rewarded this holiday season with a wide range of tempting books. During the past do-it-yourself decade millions of handy Americans have discovered the satisfaction of making something useful. Now the urge to make something beautiful has also raised its lovely head.

Among the talents catering to the creative instinct is Aaron Bohrod, the painter of controlled and meticulously detailed still life. Bohrod spreads hundreds of examples of an artist's imagination-on-the-loose over the pages of **"A Pottery Sketchbook"** (University of Wisconsin Press, $7.50). His doodles and fantasies should provide any pottery enthusiast with hours of inspiration. Hundreds of variations based on natural forms such as fish, birds, horses, and humans are presented in this storehouse of design.

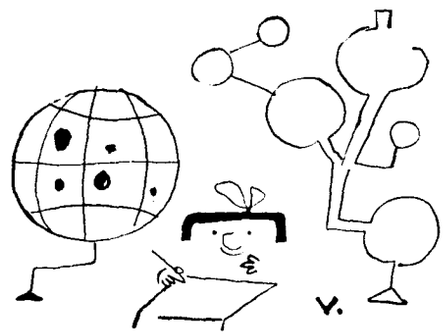
A step-by-step guide to creating pottery is offered by Vincent A. Roy in **"Ceramics"** (McGraw-Hill, $7.25). The book constitutes a broad and thorough course in the construction, decoration, glazing, and firing of ceramic pieces. Profusely illustrated with drawings and photographs, "Ceramics" is a practical study for anyone who recognizes the creative possibilities inherent in baked clay. Mr. Roy, chairman of the Art Department at Pratt Institute, also includes a chapter on enameling on metal and discusses occupational opportunities and industrial production techniques in the ceramics field.

For the woman who wields a needle with some ease, Adele P. Margolis has written a valuable and unique book. **"How to Design Your Own Dress Patterns"** (Hanover House, $4.95) is a primer in pattern making. It is also the door through which women may find a new world of creative excitement in executing their own dress designs. For Mrs. Margolis passes on a professional knowledge of dress construction—dealing with the *raison d'être* of darts and seams—and frees her reader from dependence on the commercial pattern.

The humble tin can has been rescued from its ignominious fate on the refuse heap by Sylvia W. Howard, whose **"Tin-Can Crafting"** (Sterling, $2.50) gives the rudiments of a decorative new hobby. With a few simple tools, the tin can may be snipped and shaped into Christmas decorations, sunbursts, clock frames—any number of useful and decorative objects.

Anyone who is tempted to try his hand at wood carving may profit from the slim but pithy volume by English artist Alan Durst. **"Wood Carving"** (Studio, $5) gives two step-by-step examples of an art Mr. Durst fears is becoming obsolete. How to carve both a relief and a figure in the round is discussed in detail with the proper tools and technique for each step.

For the collector, the connoisseur, and for plain armchair enjoyment, **"The Treasury of Early American Homes"** (Hawthorn, $15, $12.50 before Christmas) has been published in a revised



and enlarged edition. The authors, Dorothy and Richard Pratt, have brought together a mouth-watering, full-color collection of interiors of photogenic American homes. The periods range from Early Colonial through American Provincial.

Max Wykes-Joyce's survey of the potter's art from 5000 B.C. Persia to Picasso is marked by warmth, wit, and authority. In **"7000 Years of Pottery and Porcelain"** (Philosophical Library, $12) Mr. Wykes-Joyce brings to life with fascinating anecdotes the art's development over the centuries. The author also offers sane advice to the new collector with a limited amount to spend on his hobby. Specialize, he says, for "to range over the entire field of ceramics is merely depressing." Mr. Wykes-Joyce is enlightened in his tastes, too. He disagrees with those who believe that the finest examples of pottery and porcelain were created in the eighteenth century. He predicts that an art which can attract a creative giant

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

like Picasso is headed for a future as glorious as its past.

The development of furniture design from classical Greece and Rome to the present in Europe, America, and the Far East is traced in **"The Complete Guide to Furniture Styles"** (Scribners, $15), by Louise Ade Boger. Each furniture style is inspected against a rich historical background. This book has exhaustive elemental information.

"The Concise Encyclopedia of Antiques: Volume IV," edited by L.G.G. Ramsey (Hawthorn, $12.50), provides a compilation of articles on subjects as diverse as Victorian embroidery, china bin labels, and metal buttons. Each of the many categories is illustrated, and a useful guide to further reading concludes every chapter.

For those whose collecting instinct has just burgeoned, Ann Kilborn Cole has written **"The Beginning Antique Collector's Handbook"** (McKay, $4.95). The author shares her experience of many years' association with buyers and sellers of antiques, curators, and authorities. Miss Cole implies that most humans are born collectors and there's something, somewhere, for everyone to collect. She has suggestions on how to get started, where to find collectibles, and lists 1,000 items that qualify as such—mentioning as possibilities berry spoons, salt dips, and cash registers.

The golden age of glassware is explored in a handsome volume, **"Nineteenth Century Glass"** (Thomas Nelson, $8.50), by Albert Christian Revi. The informative text is punctuated by a bountiful selection of large photographs showing in detail fine examples of this rich and decorative period.

FRASER YOUNG'S LITERARY CRYPT NO. 859

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 859 will be found in the next issue.

ST'N NCODAE BFG GST
CLNGCLHG KFM PTCLB
ZLSWDDE SCBSAE
XTYTAFDTX.

—NWQC.

Answer to Literary Crypt No. 858

After a fellow gets famous it doesn't take long for someone to bob up that used to sit by him in school.

—Kin Hubbard.

Cameras Click, Are You Packing?

By HORACE SUTTON

ONLY eight miles of water separate Europe's Rock of Gibraltar from Africa's Riff Mountains, says Emil Egli in his foreword to **"Africa,"** by Emil Schulthess (Simon & Schuster, $20). But from the northern edge of Africa at Tangier or Tunis or wherever one chooses to begin, it is an eternity of travel, an eternity of moods, of landscape, of people, of animal life, until one arrives at last at the Cape of Good Hope at the very southern tip of Africa facing the trackless sea and Antarctica.

Photographer Emil Schulthess has made this incredible voyage with camera and Willys station wagon. Why did he try it, covering land outlined on the map with only the barest caravan trails? Why, because he had heard of a certain spot where one could photograph the ring-shaped eclipse of the sun. He succeeded in photographing this phenomenon and a whole lot more, all gathered here in one of the most stunning collections of photographs ever to come out of the Dark Continent. Schulthess's color leaves much of the Dark Continent considerably enlightened, and the generous art director, poor unknown soul, has been liberal not only with double-page spreads but with gatefolds, foldouts, and every means for stretching a picture save accordion pleats. There are some endless stretches of rock I think I could have done without. Let's chalk that up to editing. And placing groups of captions at the end of a folio of pictures had me turning forward and back too many times. But these are niggling points. The book is a massive gamut—from Greek ruins in the north to metropolitan civilization in the south with pygmies, hippos, and a crocodile still hatching from its shell—and much much more—in between.

Suzanne Hausammann's photographs, beautifully printed in Switzerland, are magnificently produced in lavish hues and lavish gatefolds in **"India in Colour"** (McGraw-Hill, $17.50). To my way of thinking, her pictures are often more artful than Mr. Schulthess's, which are so frequently either portraits or landscapes. The Hausammann camera falls on a pair of sandals and a foot and they say a lot about India. There is a glimpse of a head and a wisp of a sari and it strikes a mood too. There is the pattern in color of different kinds of wood, nothing more; a piece of inlaid wall pattern; or human figures making patterns on an intricate sidewalk. But there are also big flowing pictures—washermen in the river, and the most exciting color pictures of the ghats at Benares I have ever seen. A beautiful souvenir and a treasure for anyone who, like most travelers to India, treasures past visits like precious family heirlooms. To my taste, its Oriental-style text is pompous and unwieldy, but the backgrounds of India's myriad cultures are there if you are willing to weave your way through.

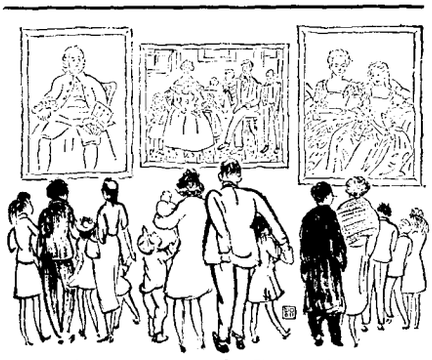
I am ready for once, to agree with the hard sell of a dust jacket. The elegant, shiny black and white and gold cover on **"The Stones of Florence"** (Harcourt, Brace, $15), Mary McCarthy's latest volume of observances, warns the buyer that this is no extravagant picture book to grace a coffee table. While it will grace a coffee table very nicely, it does indeed belong on a shelf, perhaps on a shelf by itself. What Miss McCarthy hath wrought is a lovely piece of exposition about a city that is singular, trying, noisy, and loaded to the eaves with treasures of art and piles of pretensions. She has dissected it neatly and beautifully in a style that is sheer delight. The words flow easily and with great intelligence, with never a trace of the dull bore of traditional travel writing, heaven forfend, nor none of the fruity bombast into which the Highly Cultured pens so often lapse when discussing the High Cultures. If she is frequently in the museums, it is not only the paintings she sees. As witness: "The Uffizi . . . is invaded by barbarian hordes from the North; squadrons of tourists in shorts, wearing sandals or hiking shoes, carrying metal canteens and cameras, smelling of sweat and sun-tan oil, who have been hustled in here by their guides to contemplate 'Venus on the Half-Shell.'" Yet, while observing the present, Miss McCarthy also delves back into Florentine history in a painless way that will help the stroller understand the art and the relics. And in the end you understand the strange Florentines as well and the weird penury that forces them to buy cigarettes and stamps one at a time and heads of cabbage by the quarter.

There are a few color plates, but Florence is a black and white city and so are the photographs — full-page, detailed closeups of David, bleed pages that show nothing more than

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

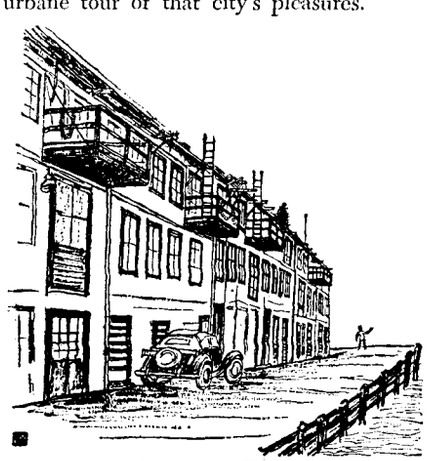
the weathered blocks of a fifteenth-century palazzo, or the sunlit gratings on a shadowed window. Evelyn Hofer did the pictures.

"**America's Wonderlands**" (National Geographic Society, $11.50) is a fat and weighty primer on the National Parks as reported by the writers and photographers of the *National Geographic*, all done in their own straightforward, uncomplicated way. The 466 pictures, three-quarters of them in full color, having been pulled from old copies of the *National Geographic*, are technically sharp and clear. But look for no touches of Avedon or Ernest Haas. And the words frequently recalled for me the dear dead days of the Rover Boys. ("'This river is strictly a one-way street,' said Bus Hatch, 'once we enter the canyons of the Yompa there is no turning back.'") Still it is all quite clear and ever-so-bloody educational for any family striking out in search of the Federal scenes and sights that stretch now from Hawaii clear to the Virgin Islands. It is all here—Indians, birds, campfires under the Sequoias, wildflowers, and snake-bird eating a fish. Paul Zahl's photographs of volcanic eruptions in Hawaii are extraordinary.



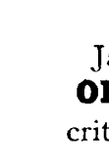
Family portraits at the Boston Museum

A LEISURELY STROLL through the Hub is a delightful pastime when accompanied by Chiang Yee, author and illustrator of "**The Silent Traveller in Boston**" (Norton, $6.50). Delicate drawings counterpoint an urbane tour of that city's pleasures.



Quiet time at T-Wharf

Jacques Barzun's **THE HOUSE OF INTELLECT** is "the most important critique of American culture in many years." —*N. Y. Times.* $5.00



Margaret Leech's **IN THE DAYS OF McKINLEY** is "a study of a fascinating and forgotten era by the author of REVEILLE IN WASHINGTON."—*Book-of-the-Month Club News.* 704 pages. Illustrated. $6.95 After January 1, $7.50

GENTLEMEN, SCHOLARS AND SCOUNDRELS, edited by Horace Knowles, is crowded with a hundred years of the best writing from *Harper's Magazine.* $7.50

Louis Fischer's **THE STORY OF INDONESIA** is "a sound, scholarly and crisply readable account of one of the most important as well as interesting countries of the world."—JOHN GUNTHER. Illustrated. $5.00

A magnificent gift book, **THE WORLD IS FULL OF WONDERS** by Theodor Müller-Alfeld presents in 280 pictures the most extraordinary sights in architecture, art, nature, history, biology and astronomy. $5.00

THE ART OF THREE DIMENSIONAL DESIGN by Louis Wolchonok is "one of the most original approaches to the study of design . . . a constant source of revelation."—CLARENCE P. HORNUNG. Over 1,000 illustrations. $8.50

READING FOR PLEASURE brings you a whopping 769 pages of the fiction and non-fiction that Bennett Cerf has most enjoyed in a lifetime of reading. $5.50

In question-and-answer form, **MATHEMATICS IN EVERYDAY THINGS** by William C. Vergara explains hundreds of subjects everybody is curious about, from perfect numbers to the dimensions of the universe. $3.95

AT ALL BOOKSTORES **Harper & Brothers**

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A Sleigh-Full of the Year's Best

FICTION

ADVISE AND CONSENT. *By Allen Drury. Doubleday.* $5.75. A former *New York Times* Washington correspondent's fictional account of life and love in and around the U.S. Senate.

BEST SHORT STORIES FROM THE PARIS REVIEW. *Dutton.* $4. Among the choice selections from the magazine's fiction are works by Philip Roth, Evan Connell, and Mac Hyman.

A CALL ON KUPRIN. *By Maurice Edelman. Lippincott.* $3.95. Suspense and international intrigue in a story about satellites and Soviets written by an English M.P.

THE CAVE. *By Robert Penn Warren. Random House.* $4.95. The young man trapped in a cavern is the catalyst for this exciting and altogether poetic inquiry into the complex lives of the waiting townsfolk.

THE HAUNTING OF HILL HOUSE. *By Shirley Jackson. Viking.* $3.95. A spooky tale about an investigation into the eerie depths of the supernatural.

HAWAII. *By James Michener. Random House.* $6.95. A panoramic view (937 pages) of that island's history through many centuries, many battles, onward to the eve of statehood.

ITALIAN FABLES. *By Italo Calvino. Orion.* $4.95. Italy's folklore, as retold by one of her bright young writers, is filled with wit, charm, and inordinate good sense.

THE MANSION. *By William Faulkner. Random House.* $4.75. In this novel which concludes the Snopes trilogy ("The Hamlet," "The Town"), Flem has risen to pride and power only to be undone by a woman.

MOUNTOLIVE. *By Lawrence Durrell. Dutton.* $3.95. Yet another observer scans the Middle Eastern world of "Justine" and "Balthazar."

THE TENTS OF WICKEDNESS. *By Peter De Vries. Little, Brown.* $3.75. Decency, Connecticut, is the setting for this gay satire on morals and mores of Exurbia.

THE THIRTEENTH APOSTLE. *By Eugene Vale. Scribners.* $4.50. A philosophical novel about an American consul in Central America who seeks and finds answers to life's meaning.

WAKE UP, STUPID. *By Mark Harris. Knopf.* $1.45. A high-spirited tale of a nonconforming academician.

THE WAR LOVER. *By John Hersey. Knopf.* $5. Life and death among the men who command the Flying Fortresses. Wartime England is the stage.

PEOPLE

DAUGHTER OF FRANCE. *By V. Sackville-West. Doubleday.* $4.95. A well-told tale of seventeenth-century France and one of its more interesting ladies, Anne Marie Louise d'Orléans, otherwise known as *La Grande Mademoiselle.*

JOHN PAUL JONES: A Sailor's Biography. *By Samuel Eliot Morison. Atlantic-Little, Brown.* $6.50. Captain Jones not only captured the *Serapis,* he also had other high adventures, including a term of service with the Imperial Russian Navy.

JAMES JOYCE. *By Richard Ellmann. Oxford.* $12.50. This scholarly, comprehensive portrait of the artist as a young man, a mature writer, an ailing exile, will satisfy the curiosity of even the most dedicated Joycean.

SENATOR JOE McCARTHY. *By Richard H. Rovere. Harcourt, Brace.* $3.95. A lively, well-written account of the Joseph Raymond McCarthy rise and fall from the seat of demagoguery.

THE THIRD ROSE. *By John Malcolm Brinnin. Atlantic-Little, Brown.* $6. Gertrude Stein and her world re-creaed in a spiri of loving nostalgia for that irresistible time of the Twenties in Paris.

TWO GENTLE MEN: The Lives of George Herbert and Robert Herrick. *By Marchette Chute. Dutton.* $5. A double biography, quietly told, of the seventeenth-century priest-poets.

THE WEST-GOING HEART. *By Eleanor Ruggles. Norton.* $5.95. A straightforward biography of Vachel Lindsay, whose boom-booming verse was once acclaimed as America's finest.

THE YEARS WITH ROSS. *By James Thurber. Atlantic-Little, Brown.* $5. A reverential and thoroughly engaging profile of the late Harold Ross, for many years doyen of *The New Yorker.*

ADVENTURES OF A BIOGRAPHER. *By Catherine Drinker Bowen. Atlantic-Little, Brown.* $4. An enthusiastic account of the working process of writing biography, by the chronicler of Sir Edward Coke, Petr Ilich Tchaikovsky, and Justice Oliver Wendell Holmes.

OBSERVATIONS. *Photographs by Richard Avedon with comments by Truman Capote. Simon & Schuster.* $15. Close-ups in pictures and text of some of the world's most interesting people.

THE LITERARY WORLD

ADVERTISEMENTS FOR MYSELF. *By Norman Mailer. Putnam's.* $5. Along with the short stories and random pieces of prose is a running commentary by the author which explains why Mailer is a Hipster.

COLLECTED ESSAYS. *By Aldous Huxley. Harper.* $5. Mr. Huxley's interests range far and wide and in these selections from the past forty years he discusses, among other things, mysticism, Mallarmé, and madrigals.

THE CURSE OF THE MISBEGOTTEN. *By Croswell Bown. McGraw-Hill.* $5. The tragic history of Eugene O'Neill and his family, who were pursued by the demons of drink and drugs.

THE ELEMENTS OF STYLE. *By William Strunk, Jr., with a new chapter by E. B. White. Macmillan.* $2.50. These seventy-one pages are filled with wise advice on attaining clarity, by a man who heeded his own lessons.

THE VISION OF TRAGEDY. *By Richard Sewall. Yale.* $4. A brilliant analysis of the nature of tragedy as seen in various literary works ranging from Job to Faulkner.

HISTORY

THE HOUSE OF THE DOUBLE AXE. *By Agnes Carr Vaughan. Doubleday.* $5.95. An enthusiastic re-creation of the ancient Minoan culture and its crowning achievement, the splendid palace at Knossos.

THE SIEGE AT PEKING. *By Peter Fleming. Harper.* $4. A modern reporter covers the events of the Boxer Rebellion and relates its seething xenophobia to today's Chinese-Western stalemate.

THE STRUCTURE OF NATIONS AND EMPIRES. *By Reinhold Niebuhr. Scribners.* $5. Dr. Niebuhr relates the decline of former great powers to our own contemporary struggle for world dominance.

THEY WERE THERE. *By Philip Van Doren Stern. Crown.* $7.50. Paintings and sketches of Civil War life drawn by firsthand observers, who range from Winslow Homer to obscure but artistic foot soldiers.

THE WAR FOR THE UNION. Vol. I: The Improvised War. *By Allan Nevins. Scribners.* $7.50. The chaotic first year of Civil War is the subject of this volume, the first in a projected tetralogy.

THE ARMADA. *By Garrett Mattingly. Houghton Mifflin.* $6. The overwhelming defeat of King Philip's Spanish galleons is nowhere more excitingly described than in this excellent study of the Elizabethan world.

IN THE DAYS OF McKINLEY. *By Margaret Leech. Harper.* $7.50. The man who has been called a "second-class President" lends himself to a first-rate biography, by the author of "Reveille in Washington."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE ELIZABETHANS AND AMERICA. *By A. L. Rowse. Harper.* $4. A scholarly and nonetheless engrossing account of the pioneering spirit among Queen Elizabeth's folk, by one of the great authorities on that rich, historical time.

POETRY

A RED CARPET FOR THE SUN. *By Irving Layton. Jonathan Williams, Highlands, N.C.* $2.50. One of the most exciting poetry titles of the year by the best of the Canadian poets. A bit avant-garde, sometimes rough, but always real and immediate.

SUMMER KNOWLEDGE: New and Selected Poems, 1938-1958. *By Delmore Schwartz. Doubleday.* $4.59. The first substantial round-up of the poems of one of the better-known poets of the Forties and Fifties. Heavily introspective, written of the wounded self, but with the passion for form and language that makes the saying come alive.

39 POEMS. *By John Ciardi. Rutgers University Press.* $3. New poems by SR's poetry editor, about whom various opinions have been registered.

THE SELF-MADE MAN. *By Reed Whittemore. Macmillan.* $3. A new collection by a poet with a serious sense of whimsy and a manner of his own.

THE WALKS NEAR ATHENS. *By Hollis Summers. Harper.* $3. Summers is a good poet who is not afraid of being happy. A good gathering of poems.

RECOLLECTIONS

AFFECTIONATELY, F.D.R.: A Son's Story of a Lonely Man. *By James Roosevelt and Sidney Shallett. Harcourt, Brace.* $5.75. A warm, intimate portrait of the late President as seen by his respectful son.

FOR 2¢ PLAIN. *By Harry Golden. World.* $4. This folksy sequel to "Only in America" ranges from New York's lower East Side to the Southern scene.

FREE ASSOCIATIONS: Memoirs of a Psychoanalyst. *By Ernest Jones. Basic Books.* $5. A lifetime in psychiatry recalled by Freud's associate and biographer.

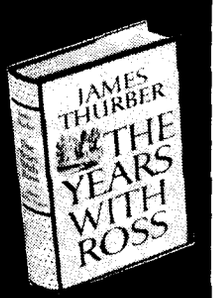
IT'S GOOD TO BE ALIVE. *By Roy Campanella. Little, Brown.* $4.50. The fighting spirit that made Campy the star of the Dodgers helped him to survive the despair of paralysis and to begin a new life.

MORE THAN MEETS THE EYE. *By Carl Mydans. Harper.* $4. The adventurous career of a *Life* photographer recalled with modesty and no regrets.

MY PHILOSOPHICAL DEVELOPMENT. *By Bertrand Russell. Simon & Schuster.* $3.75. Recollections from a long lifetime in the world of ideas.

(*Continued on page 49*)

GIFTS YOU KNOW WILL PLEASE



Ogden Nash
VERSES FROM 1929 ON
Six hundred of Nash's best verses selected and revised by "America's Comic Poet Laureate." The long-awaited one volume collection of the work of our most entertaining writer of light verse. $5.95

Catherine Drinker Bowen
***ADVENTURES OF A BIOGRAPHER**
The biographer of Justice Holmes, John Adams, Sir Edward Coke, and Tchaikovsky reveals the hazards, excitements, and rewards she has known. $4.00

Edward Weeks
***IN FRIENDLY CANDOR**
In his delightful reflective style the editor of *The Atlantic* and author of *The Open Heart* tells the personal story of an editor in action. $4.00

BARTLETT'S FAMILIAR QUOTATIONS
The completely revised Centennial Edition contains 1068 pages of quotations with an index of more than 115,000 entries. $10.00

Peter Ustinov
***ADD A DASH OF PITY**
Stories written with inimitable polish and sophistication by the protean Ustinov —actor, pantomimist, playwright, TV star, now a delightfully sardonic author. $3.75

A. E. Ellis
***THE RACK**
"The best novel I have read this year."—EDWIN O'CONNOR. "An extraordinarily perceptive, honest, and finished piece of writing."—JESSAMYN WEST. "More than a book, it is an experience."—HARVEY SWADOS. $4.50

Samuel Eliot Morison
***JOHN PAUL JONES**
A Sailor's Biography
The first authentic life story of America's naval hero by America's foremost naval writer. "If you haven't read Morison you haven't read anything on John Paul Jones."—GERALD W. JOHNSON. Illustrated. $6.50

Louise Hall Tharp
ADVENTUROUS ALLIANCE
The Story of the Agassiz Family of Boston
The author of *The Peabody Sisters of Salem* adds to her brilliant tapestry of 19th-century New England society in this enchanting biography of the famous Swiss naturalist and his wife. $5.00

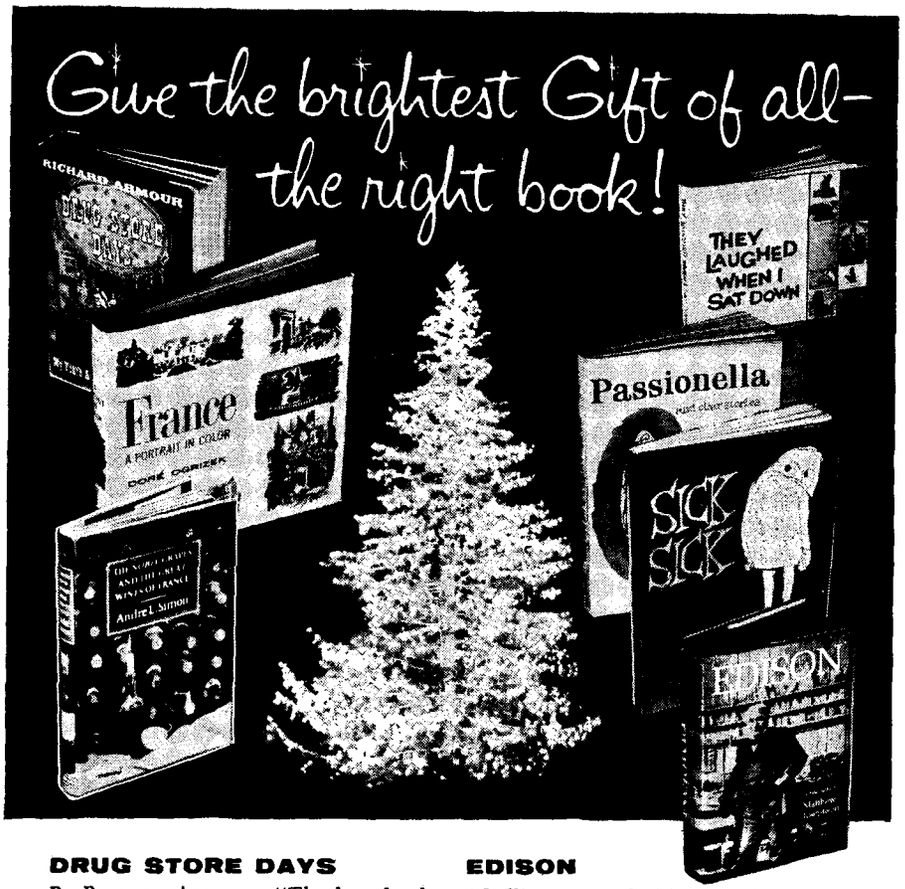
Roy Campanella
IT'S GOOD TO BE ALIVE
"Gallantry almost beyond human understanding."—*N. Y. Times.* The personal story of the baseball hero whom paralysis could not lick.
Illustrated. $4.50

James Thurber
***THE YEARS WITH ROSS**
In his "most notable" best seller James Thurber tells the entertaining story of life behind the scenes at *The New Yorker* in the days when its creator, Harold Ross, was editor. With Thurber drawings. $5.00

THE ALL NEW FANNIE FARMER COOKBOOK
Modernized from cover to cover, America's most famous *basic* cookbook offers all the well-known advantages plus many new features including recipes in 2-column, step-by-step form. $4.95

*Atlantic Monthly Press Books • See them all at your bookstore
LITTLE, BROWN & COMPANY • Boston

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



DRUG STORE DAYS
By RICHARD ARMOUR. "The best book Richard Armour has produced to date . . . loaded with warmth and good humor." — H. ALLEN SMITH. Now in its 2nd printing. $3.50

THEY LAUGHED WHEN I SAT DOWN
By FRANK ROWSOME, JR. From Lydia Pinkham to "pink toothbrush," here is the uninhibited history of American advertising, embellished with reproductions of hilarious old ads. $7.50

FRANCE: A PORTRAIT IN COLOR
Edited by DORE OGRIZEK. A joyful trip to la belle France, brimming with 250 sparkling water-colors, decorative maps, fine old prints and a fascinating text. $7.95

EDISON
A brilliant portrait by MATTHEW JOSEPHSON, author of *The Robber Barons*. "A first-rate job that needed doing. A well-presented, well-written biography about a giant without whom much of life as we live it would simply not exist." — *N. Y. Herald Tribune*. *Illustrated.* $6.95

THE NOBLE GRAPES AND GREAT WINES OF FRANCE
By ANDRE L. SIMON. A sumptuous, festive guide to famous French wines. 24 magnificent, full-color photographs. $9.95

Two great stocking-stuffers by JULES FEIFFER

SICK, SICK, SICK
135,000 copies sold! $1.50

PASSIONELLA And Other Stories
70,000 copies in print! $1.75

NOW AT YOUR BOOKSTORE **McGRAW-HILL** WORLD LEADER IN BOOK PUBLISHING

An honest-to-goodness free, *no-strings-attached, no-obligation offer from the Paperbook Gallery.*

The Paperbook Gallery offers you the opportunity to keep up-to-date on the fascinating new paperbound books that are now published each month. Our descriptive catalog is sent monthly to all interested readers. To avail yourself of this service, drop us a post-card. We'll be happy to include you in our next mailing. In the meantime, should you desire any book in print, whether soft-bound or hard-bound, we'd like you to test our prompt service.* We pay postage on all orders and ship books anywhere in the world.

PAPERBOOK GALLERY
90 West 3rd Street, New York 12, N. Y.
*Special terms for institutions. Write Miss Humphrey.

Humor

Continued from page 25

with the three undertakers, who cheerfully spend much time trying to increase their business. They may drop an empty casket by parachute to a marooned fellow, or bring a ladder to help a would-be suicide hang himself. Gruesome material if it weren't for the style of drawing, which excuses it somehow.

Giovanetti is back with his funny hamster-like animal in **"Nothing But Max"** (Macmillan, $3.50). This creature has been a popular *Punch* feature for a number of years, and the new anthology—if you take a little bit at a time—is up to the humorous standards of the others.

In **"But What Do You Need Me For?"** (Putnam's, $3.50) Marcel Vertès pokes much fun at modern, abstract art. Here is a collection of cartoons which show how this well-known artist and designer feels about the subject. Despite a commonplace introduction by playwright George Axelrod, I think the book makes its point effectively and with laughs.

It's an anniversary for the best-known possum of our times, and **"Ten Ever-Loving Blue-Eyed Years with Pogo"** (Simon & Schuster, $4.95) is Walt Kelly's story of how it all began. You might call this a sort of encyclopedia of Okefenokee Swamp, for it is a huge sampling of Kelly's work over the decade, showing how he has gotten embroiled in every national issue from baseball to McCarthyism, and also showing how lasting the Walt Kelly humor can be. There is a lot of verse and commentary by Kelly, revealing as much about him as about Pogo and his friends.

Charles M. Schulz's Peanuts seem to come along faster than I can read them, and I find two more of those Rinehart dollar books, **"You're Out of Your Mind, Charlie Brown!"** and **"But We Love You, Charlie Brown."** All I can say is I am grateful that I am living in the same era as Schulz, so that I can live with and love these charming, knowing, and wise little people he has invented.

If you like Leslie Starke you will find his **"Starke Parade"** (Doubleday, $3.50) to your taste. Here are 150 drawings by this Englishman from *Punch*, *The New Yorker*, and other publications. And if you want a more eclectic gathering of this sort of thing, you can obtain **"Best Cartoons of the Year 1959"** (Crown, $2.95), edited by Lawrence Lariar. This one is fun to look through. So is **"Best Cartoons from Abroad 1959"** (Crown, $2.95), by Lariar and

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Ben Roth. The book is arranged according to the cartoonist's country, and it is always interesting to compare the various senses of humor of the European nations.

Finally, for fans of Hazel, Ted Key's regular character in *The Saturday Evening Post*, there is **"The Hazel Jubilee"** (Dutton, $3.95). There are 350 cartoons involving this domestic, and they show a marvelous consistency of humor over a sixteen-year period. She's a rather funny female.

Criminal Record

NOR ALL YOUR TEARS. *By Louis Charbonneau. Torquil-Dodd, Mead.* $2.95. Artist-adman on West Coast daily (wedded, too young) falls for secretarial addition to staff; office politics a factor; violence erupts; cops absent. Passion predominates.

SLEEP LONG, MY LOVE. *By Hillary Waugh. Crime Club.* $2.95. Discovery of woman's body in Connecticut bungalow preludes much inch-by-inch police work that finally turns up killer. Excellent straight detection job.

ONLY IN NEW ENGLAND. *By Theodore Roscoe. Scribners.* $3.95. Time: 1911—place: southeast New England; a tyrannical old lady dies; one of her two sons is tried for her murder. This reconstruction of an ostensibly factual crime is an admirable period piece, with author suggesting what he thinks really happened.

BLACK IS THE FASHION FOR DYING. *By Jonathan Latimer. Random House.* $3.75. Two female deaths raise hell with Richard Blake's movie script; producer, director, cast unhappy too; but killings continue. Inside Hollywood specialty piece.

THE LONELY TARGET. *By Hugh Pentecost. Dodd, Mead.* $2.95. Ex-New York mayor, rusticating in Mexico, plans return trip to save old rival from disaster, but syndicaters plot lethal welcome; noisy climax. Unusual, not too effective.

SLEUTHS, SLAYERS, AND SWINDLERS. *By Alan Hynd. Barnes.* $3.95. Fourteen fact yarns (six Britain, four France, two Canada, one Australia, one Hungary, 1888 to recent) are included; two or three are old hat (Crippen, *e.g.*) but most will be new to majority. Excellent selection, marred by occasional flipness in the telling.

—Sergeant Cuff.

AN AUTOBIOGRAPHY BY **MOSS HART**

America's #1 non-fiction bestseller. $5.00. RANDOM HOUSE

"FASCINATING"—says NEWSWEEK

Autobiography of a Yogi

BY PARAMAHANSA YOGANANDA

"These pages reveal, with incomparable strength and clarity, a fascinating life, a personality of unheard-of greatness. The author undertakes the unique task of instructing the Western reader in the practical application of yoga, setting the example in his own life . . . in these pages is undeniable proof that only the mental and spiritual striving of man has lasting value, and that he can conquer all material obstacles by inward strength . . . We must credit this important Autobiography with the power to bring about a spiritual revolution." —Schleswig-Holsteinische Tagespost, daily newspaper of Germany. **$4.00**

OTHER BOOKS BY PARAMAHANSA YOGANANDA

Whispers from Eternity

"Destined to rank with the world's greatest spiritual classics."—Dr. B. J. Dey, Bombay, India

"Musical and pleasing. For depth of feeling and beauty of expression, the author's writings have been compared to those of Rabindranath Tagore."—New York Sun **$3.00**

The Master Said

Wit and wisdom of a modern world teacher. Practical advice in solving and dissolving our daily problems. Shining from every page are Yogananda's compassionate understanding of man and his boundless love for God. **$2.50**

SELF-REALIZATION FELLOWSHIP, Publishers, Los Angeles

AT YOUR LOCAL BOOKSTORE

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

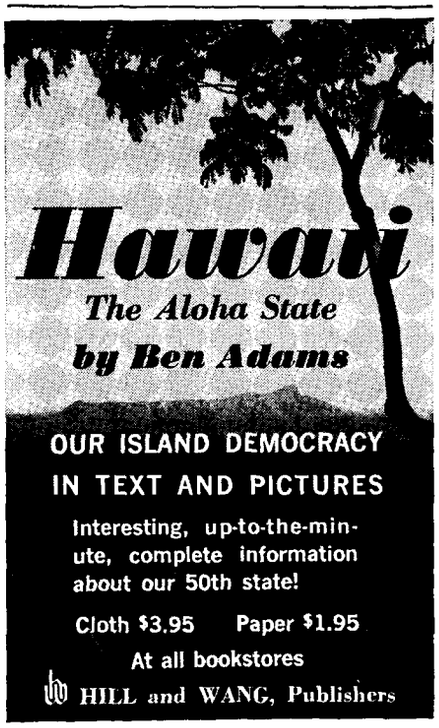
Treasury of World Painting

by Alfredo Colombo and Gaston Diehl

Over 200 Full Color Reproductions of the Most Beautiful and Significant Paintings of All Times

A magnificent panorama covering 3,500 years of art in 35 countries, focusing on the most striking and influential paintings of each period, style, and movement. 215 large, exceptionally fine color reproductions — 160 printed on individual pages, 55 hand-tipped into the text: the Lascaux murals to abstract painting, Fra Angelico to Paul Klee. 9¾x13½ inches, a volume of unparalleled beauty and craftsmanship, one of the outstanding gift books of the year.
12.95

at your bookstore or from
TUDOR PUBLISHING CO.
221 Fourth Avenue, New York 3



NIXON IS RUNNING *almost four to one over Rockefeller in the public polls, but not everywhere. Last week a student organization polled the Harvard faculty, and it develops that up there it's Rockefeller five to one! Now this discrepancy is worth contemplating; worth agonizing over, as a matter of fact, because even though there are many more people than Harvard professors, the imbalance is something we are supposed to regret.*

From the current issue of NATIONAL REVIEW. Write to Dept. S-6, 150 E. 35 St., New York 16, N. Y., for free copy.

Americana

Continued from page 21

costs, floor plans, even the names of some of the workmen are ascertainable. The whole story is told and superbly illustrated in **"Grandeur on the Appoquinimink"** (University of Delaware, $6), by John A. H. Sweeney, associate curator of the Winterthur Museum. The book is the first unit in the Winterthur Series.

And so to Dixie.

What state was the first to prohibit the importation of slaves? Virginia, in 1778. (Maryland was the second—1783.) Vicksburg was named for a preacher, Newitt Vick, who "figured the best way to build up a congregation was to build up a town." Short'nin' bread consists solely of flour, light brown sugar, and butter. New Orleans's Canal Street is probably the only American thoroughfare ever to be the beneficiary of a will: a merchant named Judah Touro left it $150,000 to be used for improvements. Back in the 1880s night-shift Cuban cigar-makers in the Ybor City district of Tampa had to carry lanterns to keep from stepping on alligators crawling along Seventh Avenue. These and hundreds of other entertaining nuggets of information are packed into **"This Is the South"** (Rand McNally, $6), edited by Robert West Howard, who introduces thirty-two writers, each of whom contributes one unit to the contents. The essays look both backward and forward, and read nicely. The book is richly illustrated.

It was in Virginia that the Ohio Company was organized in 1747 for the purpose of developing areas in what are now portions of Maryland, Pennsylvania, West Virginia, Kentucky, and Ohio itself. The assumption has persisted ever since the 1780s, at which time the company was liquidating its affairs, that it suffered huge losses, but a highly specialized study by Alfred P. James (who retired in 1956 from the History Department of the University of Pittsburgh), **"The Ohio Company: Its Inner History"** (University of Pittsburgh Press, $6), submits evidence to indicate that the supposed losses were confined to "possible speculative profits." On other counts the Ohio Company was a conspicuous success. Its importance in the westward expansion of the country, with all the benefits thereby implied, can hardly be overestimated. Dr. James's survey is deliberately restricted in scope. A sixteen-page foreword is of unusual interest in that it discusses the location, nature, extent, and classification of documents relating to the company in a model survey of source material.

No contributor to the early issues of *Harper's New Monthly Magazine* was more popular than David Hunter Strother, who wrote and drew under the name of Porte Crayon. Of his more than fifty published essays based on his travels in the South and in New England, only one group became a book, "Virginia Illustrated." A generous selection from his work has now been assembled by Cecil D. Eby, Jr., under the title **"The Old South Illustrated"** (University of North Carolina Press, $6), and the text is supported by several dozen illustrations plus eight pages of gravure plates. Strother was a genre artist and a genre author; he put people ahead of scenery. He became a capable wood-draughtsman in a day when an expert practitioner could get all the work he could handle; it was as an artist that he broke into *Harper's*. During the Civil War he served in the Union Army, eventually becoming a brigadier general; he called himself "a sane man in a madhouse," and later wrote his war reminiscences—for *Harper's*. Restoring him to print is a service deservedly and well rendered.

And so to the cow country. Joseph G. McCoy of Illinois went west after the Civil War and made Abilene, Kansas, the great cattle depot at the end of the Chisholm Trail. He also wrote a book, published in 1874, called "Historic Sketches of the Cattle Trade of the West and Southwest," which was the first treatise to give an accurate and detailed account of what a cowboy (then spelled with a hyphen) actually did and what kind of life he actually lived. Joseph G. McCoy is the earliest author represented in **"The Cowboy Reader"** (Longmans, $6.50), a collection of thirty-one narrative and descriptive accounts assembled by Lon Tinkle and Allen Maxwell. Their first criterion was reliability, their second readability, and they add, correctly, that "luckily the two coincide to an astonishing extent." The insistence on reliability did not have to exclude fiction, and does not; there are selections from O. Henry, Owen Wister, Stewart Edward White, and Alfred Henry Lewis. A college professor and a President of the United States also pass the authenticity-readability test: J. Frank Dobie and Theodore Roosevelt. If you are looking for shot-up saloons and Indian fighting, this book will not be your dish, because it sticks strictly to its muttons—or rather its beeves.

The calliope was invented by Joshua G. Stoddard of Pawlet, Vermont, in 1855. The world's largest bandwagon (management of P. T. Barnum, of course) was thirty-five feet long (tongues included) and was drawn by forty horses (the reins weighed seventy-two pounds). Annie Oakley's husband's name was Frank Butler. You

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

can spank a chimpanzee into obedience, but not a gorilla: he needs affection. Wallace Beery was an elephant trainer before he became a movie star. Lucia Zarate of Mexico was the smallest circus midget—twenty inches tall. The names Chang and Eng (the original Siamese twins) mean Right and Left. These pearls of information have been plucked from "**Circus: Cinders to Sawdust**" (Naylor Co., San Antonio, Tex., $5.95), by Esse Forrester O'Brien, an attractive miscellany of big-top lore by a member in good standing of the Circus Fans' Association of America. The 167 striking photographs support a varied and entertaining text. Why "cinders to sawdust" (meaning, obviously, then to now)? Because, Mrs. O'Brien tells us, in the old days cinders from the locomotives and cookstoves were spread on the tent floor; today colored sawdust is used.

ROLAND WELLS ROBBINS is the man who discovered the exact site of Thoreau's cabin on the shores of Walden Pond. That was in 1946. Up to that time he had operated a successful house-painting and window-washing business in Lincoln, Massachusetts. Since then he has become a successful professional archeologist specializing in the discovery (or rediscovery) of historic American sites, most of them much tougher than his superb Walden job. These include the mid-seventeenth-century ironworks at Saugus, in his home state; Thomas Jefferson's birthplace near Charlottesville, Virginia (burned to the ground on February 1, 1770); the area around the Philipse estate at North Tarrytown, New York (where sidewalk superintendents were invited to search for artifacts, and did so with a will; traces of the Vikings on Cape Cod and elsewhere in New England (a largely negative report, but as exciting as the successes), and more. "**Hidden America**" (Knopf, $5), by Mr. Robbins and Evan Jones (the latter a double collaborator—writer and digger), is also a how-to book, with lists of required equipment and all that. There is exciting reading here, with a nice detective slant, as well as more than 100 photographs, charts, and drawings historical and contemporary.

We have already worked our way out of the regionalism category, pleasant country though it is, and here, to wind up, is a quartet of books that one might call general Americana, or all-Americana. The literal "American scene"—a sputnik's eye view—discloses "an expanse of plains and mountains and plateaus, all enclosed by an irregular shoreline." This considerable tract is the subject of "**This Sculptured Earth: The Landscape of America**" (Columbia University Press, $7.50), by

THE FALCON'S WING PRESS

INDIAN HILLS, COLORADO

Publishes distinguished books for the thoughtful reader . . . important contributions to the human comprehension of philosophy, religion and science.

The most beautiful invitation to mental and spiritual stimulation ever designed is yours for the asking; it tells about unusual and beautiful books that are collector's items before they are printed.

These are not ordinary books for ordinary people; they are thoughts, ideas and experiences of some of the world's most discerning and articulate authors . . . published, of course, for the appreciation of discriminating readers.

In exquisite taste any time . . . but especially at Christmas!

Please send your invitation

to _____
Name

_____
Address

_____
City

BANNED in New York—but now on sale in every other state in America!

EDMUND WILSON'S

CONTROVERSIAL NOVEL

MEMOIRS OF HECATE COUNTY

$6.00 • An L. C. Page Book • Distributed by

FARRAR, STRAUS & CUDAHY • Not for sale in New York State

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Best Plays of 1958-59

Edited by
LOUIS KRONENBERGER

The famous authoritative yearbook of the theater includes the ten best plays, by excerpt and summary, and valuable reference features. Illustrated with drawings by Al Hirschfeld and photographs.

At all bookstores • $6.00

DODD, MEAD

food *for the hungry bookworm*

The book you're looking for is probably here. Our stock of more than a million puts the odds much in favor of the bookworm. Since 1836 Leary's has provided an outstanding service to America's literary men, and we are proud of our heritage. Dr. Kinsey and Christopher Morley found it that way, and so have many other men of perception. We will give your inquiry the closest attention.

LEARY'S
BOOK STORE
P.O. Box 454, Philadelphia 5, Pa.

John A. Shimer of the Department of Geology in Brooklyn College. The ungeological will find quite a few surprises in the book. The Yosemite Valley is our finest specimen of glacial scenery, and "the feeling of scale here is curiously unreal." Early explorers estimated the height of El Capitán at from 400 to "at least 1,500" feet; it actually towers 3,600. The Rockies have had a second chance. Back in the mesozoic they were broken down and washed eastward over the plains. Later they arched up again. In New York's Central Park are examples of basalt which are really the property of New Jersey: one of the glaciers pushed them over from the Palisades. It takes the Colorado River only four years to grind a six-foot-in-diameter boulder to mud and sand. You'll run into some out-of-the-ordinary words—*aa*, *caldera*, *diastrophism*, *scoria*, *syncline*, *tombolo*—but a glossary clears them up. The treatment is lucid and plain in the best sense. The some sixty photographs are tightly related to the text, but they also make a splendid picture gallery.

The first firearm to reach America was the harquebus, which was well adapted for scaring (and killing) Indians but was far inferior to the bow and arrow as a food producer. The first "truly American" firearm was the Kentucky (actually Pennsylvania) rifle; it "established records that still command respect." The Kentucky's chief defect was its length (fifty-one to seventy-seven inches)—awkward to manage from the deck of a horse. In 1811 John H. Hall patented one of the first practical breach-loaders. Among Hall's workers was a man named Christian Sharps, who invented a firearm "of revolutionary design." You often see it referred to as "Sharp's rifle," which is wrong. John Brown's crowd used Sharp's rifles when they tried to capture Harpers Ferry. Not too long ago it was possible to buy, in big-city markets, bobolinks, finches, meadow larks, orioles, bluejays, brown thrashers, and thrushes. An effective team of writers and illustrators has produced **"The Story of American Hunting and Firearms"** (*Outdoor Life*-McGraw-Hill, $8.50), in which all this and more are revealed. The editors of *Outdoor Life* did the writing, and the illustrations have been provided by Ralph Crosby Smith (fourteen full-page, full-color, full-action paintings) and Nicholas Eggenhofer and Ray Pioch (sixty-five effective black and white drawings).

A Hungarian princess who visited Boston in 1911 was provided with a private car by the New Haven Railroad when she left for New York. The private car, unfortunately (and heads must have rolled for this), was not hooked to the rear of the train but sandwiched between a plain-people's Pullman and the diner. When the plain people began to walk through the private car as the only road available if they wanted to eat, the princess was startled but quickly recovered. It was her imposing major domo who contrived to salvage the proprieties: he insisted on getting the name of every invading passenger and properly announcing him. For this notable addition to *transportationana Americana* his countrymen are indebted to Lucius Beebe, whose **"Mansions on Rails"** (Howell-North, Berkeley, Calif., $10, limited edition $15) enshrines in format as luxurious as its subject "the folklore of the private railway car." Some 350 photographs, six of them in full color, make up this scintillant pageant of Lucullan splendor on wheels. The effect is not monotonous—quite the opposite. Interior decorators (as yet not so christened) sought to outdo each other and did; the décor even extended to the ironwork or brasswork which housed the brake gear on the back platform. Like the old gray mare, the private car ain't what she used to be. Mr. Beebe, who has prepared a spirited text that bristles with anecdote, blames the 1941-45 war and the airplane. The last picture in the book is the most pathetic: the once-glorious rolling palace car *Esmeralda*, unwheeled and scabrous, is now a track-gang shelter at Kaler, California—one with Nineveh and Tyre.

It is fitting to conclude these notes with the greatest all-American of them all (identification presently). Just as Frederic Dorr Steele fashioned, a generation after Sherlock Holmes was created, the image of Holmes with which we are all familiar (hawklike nose, sharp chin, deer-stalker cap, pipe), so did Thomas Nast, not one but two generations after Uncle Sam was created, give definitive form to the great American symbol (hawklike nose, sharp chin, stovepipe hat, starred vest, striped trousers, long cutaway coat). Alton Ketchum's **"Uncle Sam: The Man and the Legend"** (Hill & Wang, $4.50) is not only a lively survey of the origin and development of the avuncular personification, but a study of pre-Sam American symbols (Pocahontas was the first Miss America). The prototypic Uncle Sam was Samuel Wilson (originally Willson) of Troy, New York supplier of meat to American troops during the War of 1812. The book has more than 100 illustrations, largely cartoons, by artists extending in point of time from Matthäus Merian (1665) to Herblock. A chapter entitled "The Jaundiced-Eye View" reproduces and comments on foreign representations of the old gentleman, largely adverse.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Fabulous Country

Continued from page 15

view of the human plight. This may be also why I am drawn to the themes of failure in life, and suicide, and to the people in the mean places where life hangs by a thread. They cut against the grain of the American cultural beliefs, as death itself does. Americans lack a tragic vocation. Tough-minded in many other respects, they are tender-minded and evasive about confronting death and failure.

I have tried to avoid the easy and ready-made answers to the tangled riddles of human destiny. There is the slick and slack answer, of the soap-operas and middle-class morals and the corporate man. There is the too-compassionate answer of love as a kind of universal solvent. There is the hopeless answer, as in O'Neill, who saw man balefully trapped by heredity and the malevolence of fate, and fell back for solace only on illusion. There is the answer of some design in the Universe, unknown and unknowable to us, but *there* because to doubt is to court nothingness. And there is the answer of Beckett and Ionesco, who do precisely that and embrace nothingness.

Each of these angles of vision attracted me enough for me to write on it. Yet my own approaches lie elsewhere: that life is a protracted struggle against the Adversary, who is in man himself; that there is no design in the disposition of man's fate, even though there is order in the physical Universe; that if the answer is to be found in man (and where else shall it be found?) we must seek its clues in the dark continent of the human mind; that man cannot rest upon the arrogance of his mechanical triumphs over nature, for even the machine which embodies these triumphs is bound to fail him; that he must know himself, stretch himself, and believe in his own *daimon;* that only as he stretches himself, becoming thus in the deepest sense an artist, can he win a victory over chaos, and carry on that centuries-old dialogue, at once time spanning and humanity-binding, which is the essence of the life of the mind.

In short, in dealing with the underground river which runs underneath the dark continent of the mind, I am seeking to deal with the sources of human creativeness. These sources lie not only in the intellect but beyond it; man must live the life of reason, and human goals must remain the measure of his achievement, yet his deepest fulfillment cannot arise from reason alone nor be explained by the rational. I do not mean this as a celebration of unreason in its destructive aspects, nor of death as such. For unreason does not release man, nor does death fulfill him. I mean only to suggest that there is far more in the mainsprings of life than can be summed up in logic of calculation. Man must transcend both logic and destructiveness in the interests of life that stretches him to the utmost of his aloneness, and joins him with others in the human connection.

Your Literary I. Q.

Conducted by John T. Winterich

COMPOSERS AWAY FROM HOME

The itching foot has carried many composers away from their native heritages in search of new idioms for expression. Here, assembled by Robb McKenzie of Worcester, Massachusetts, are fifteen scrambled instances of such musical hegiras for you to match. Answers on page 50.

1. Berlioz	( ) "Appalachia"
2. Chabrier	( ) "Aus Italien"
3. Charpentier	( ) "Ballet Egyptien"
4. Copland	( ) "Brazilian Impressions"
5. Debussy	( ) "Capriccio Espagnole"
6. Delius	( ) "Capriccio Italien"
7. Lambert	( ) "Espana"
8. Luigini	( ) "Iberia"
9. Milhaud	( ) "Impressions d'Italie"
10. Ravel	( ) "Rhapsodie Espagnole"
11. Respighi	( ) "Rio Grande"
12. Rimsky-Korsakov	( ) "Roman Carnival Overture"
13. Strauss, Richard	( ) "El Salon Mexico"
14. Tchaikovsky	( ) "Saudades do Brasil"
15. Vaughan Williams	( ) "Sinfonia Antarctica"

Year's Best

Continued from page 43

THE SATURDAY REVIEW GALLERY. *Selected by Jerome Beatty, Jr. Simon & Schuster.* $6. A potpourri of biographical essays from *SR*'s past thirty years include Ford Madox Ford's recollections of Oscar Wilde, G. K. Chesterton's words about Yeats, and a multifaceted view of Thomas Wolfe.

THE WAR MEMOIRS OF CHARLES DE GAULLE: Unity 1942-44. *Simon & Schuster.* $6. Those fateful wartime years recalled eloquence by France's commander.

YESTERDAY. *By Maria Dermòut. Simon & Schuster.* $3. Reminiscences of gentle childhood days on an Indonesian sugar plantation at the turn of the century.

RELIGION

THE FOUR GOSPELS AND THE ACTS OF THE APOSTLES. *Viking.* $27.50. Many colorful gravure reproductions of religious paintings from the Samuel H. Kress Collection illustrate the appropriate Biblical passages.

THE GREAT LAMBETH BIBLE. *Introduction by C. R. Dodwell. Yoseloff.* $4.95. Eight glowing reproductions from the famous twelfth-century Romanesque Bible.

THE HOLY BIBLE. *Masterpiece Edition. Abradale Press.* $60. The Old and New Testaments in the King James version handsomely presented in a large (11½" x 8½") volume illuminated with works by El Greco, Titian, Corot, among others.

THEATRE

ACT ONE. *By Moss Hart. Random House.* $5. A life-rich autobiography of a Broadway-struck boy's time of getting started.

SEESAW LOG. *By William Gibson. Knopf.* $3.95. The agonizing, candid account of the forty tryout days of a new playwright's Broadway play along with the text ("Two for the Seesaw") itself.

THE BEST PLAYS OF 1958-1959. *Edited by Louis Kronenberger. Dodd, Mead.* $6. The standard reference work of our theatre, containing abridged versions of ten of the best plays and brief reports on the Chicago, London, and off-Broadway seasons.

LYRICS ON SEVERAL OCCASIONS. *By Ira Gershwin. Knopf.* $5. An unpretentious, informative, and often amusing book with one of Broadway's most distinguished lyricist's comments on his own lyrics.

A LIFE IN THE THEATRE. *By Tyrone Guthrie. McGraw-Hill.* $5.95. Some bold statements by the astringent director about his experience with the theatre of many countries.

HUGHIE. *By Eugene O'Neill. Yale.* $3. The late playwright's most perfect play, as yet unproduced on Broadway.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE WORLD

AMERICA THE VINCIBLE. *By Emmet John Hughes. Doubleday.* $3.95. A critical, but nonetheless optimistic view of American foreign policy.

HUMAN NATURE AND THE HUMAN CONDITION. *By Joseph Wood Krutch. Random House.* $3.95. A clearsighted look at contemporary American society, which, according to the author, is imperiled not only by hydrogen bombs, but by inner corruption.

A NATURAL HISTORY OF NEW YORK CITY. *By John Kieran. Houghton Mifflin.* $5.75. Mr. Kieran is at all times a lively and charming companion on this nature trek through Manhattan's byways.

POWER WITHOUT PROPERTY. *By Adolf A. Berle, Jr. Harcourt, Brace.* $3.75. Subtitled "A New Development in American Political Economy," *this studies the role of* the vast corporations and their place in modern American economic life.

SHOW ME THE WAY TO GO HOME. *By Jerome Beatty, Jr. Crowell.* $3.95. The sad saga of the commuter told with a good deal of humor, often at the expense of his bedizened subject.

THE STATUS SEEKERS. *By Vance Packard. McKay.* $4.50. A further investigation, by the author of "The Hidden Persuaders," into our social scene with special reference to the intricacies of our class system.

TWILIGHT OF THE TYRANTS. *By Tad Szulc. Holt.* $4.50. *New York Times* reporter Szulc's lucid account of five dethroned South American rulers.

THE WEST IN CRISIS. *By James P. Warburg. Doubleday.* $3.50. An analysis of the international dilemma with much constructive advice on improving Anglo-American policy.

ONE CHINESE MOON. *By J. Tuzo Wilson. Hill & Wang.* $4.95. A first-hand report on Communist China's interest and progress in the experiments scientifical.

MUSIC

THE FIRST NIGHT: Gilbert and Sullivan. *Edited by Reginald Allen. Heritage Press.* $7.50. A handsome boxed edition of fourteen opera texts and facsimiles of first-night programs, delightfully illustrated from Victorian journals.

THE SOUND OF SURPRISE. *By Whitney Balliett. Dutton.* $3.75. All about jazz in forty-six essays, most of which appeared in *The New Yorker.*

LITERARY I.Q. ANSWERS

Column Two should read: 6, 13, 8, 11, 12, 14, 2, 5, 3, 10, 7, 1, 4, 9, 15.

CLASSIFIED

CLASSIFIED ADVERTISEMENTS are accepted for things wanted or unwanted; personal services; literary or publishing offers, unclassified elsewhere; miscellaneous items appealing to a special intelligent clientele; jobs wanted; houses or camps for rent; tutoring; ideas for sale. All advertisements must be consonant with the character of Saturday Review. Rates per insertion 50¢ per word; 10-word minimum. Count 2 extra words for Box and Numbers. Rates for several insertions—52 times 42¢ per word; 26 times 44¢ per word; 13 times 46¢ per word; 6 times 48¢ per word. Full payment must be received seventeen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held 30 days only. Address Classified Department, Saturday Review, 25 West 45 Street, New York 36, N. Y.

LITERARY SERVICES

TOPS IN TYPING—LEAHEYS, Seven Park Avenue, NYC. MUrray Hill 6-4464.

BOOK AND BOOKLET PRODUCTION from manuscript to bound copies—without evaluation or merchandising. WILLIAM-FREDERICK PRESS, 391 East 149th Street, NYC 55.

MANUSCRIPT TYPING. Ambassador Office Service, 17 East 48th Street, NYC. PLaza 5-1127.

MANUSCRIPTS PROFESSIONALLY TYPED. Tape recordings transcribed. STILLMAN ASSOCIATES, 1394 Third Avenue, (at 79th Street), NYC. TRafalgar 9-9177.

BOOKS

THE PAPERBACK BOOKSELLER—"If it's bound in paper—we're bound to have it." 147 Front Street, Hempstead, N.Y. We pay postage.

BOOKS ABOUT ASIA—ORIENTALIA, 11 East 12th Street, New York 3, New York. Free Catalogue S.

FICTION. American, British, Continental. Also Americana, Literature, etc. Catalogue free. Wants solicited. PYETELL'S BOOKSHOP, 333 Fifth Avenue, Pelham, New York.

BRITISH BOOK BARGAINS—all subjects. Catalogues free. Wants solicited. Transbooks, North Wantagh, New York.

FRENCH BOOKS

THE FRENCH BOOKSHOP, 556 Madison Avenue. New York's French bookshop, where French books are sold exclusively. Mail order catalogue 50¢.

FOREIGN BOOKS

WRITE FOR CHRISTMAS BULLETIN of children's foreign language books: IACONI BOOK IMPORTS, 411 Columbus, San Francisco, California.

BOOKPLATES

FREE CATALOGUES—scores of beautiful designs. Address Bookplates, Yellow Springs 7, Ohio.

CUSTOM-DESIGNED BOOKPLATES. Ideal for individual, family, firm. No stock designs. Dolphin Bookplates, Dept. SR59, 4140 Washington, St. Louis, Missouri.

OUT-OF-PRINT

YOU NAME IT—WE FIND IT! Prices surprisingly low! INTERNATIONAL BOOKFINDERS, Box 3003-S, Beverly Hills, California.

WE CAN FIND THE BOOKS you want. Maximum speed, minimum cost. QUEENS BOOKS, Box 188, Long Island City 4, New York.

LOCATE ANY BOOK reasonably. No obligation. Aardvarks Booksearchers, Santee, California.

NAME THE BOOK—We'll get it! CHICAGO BOOK MART, Chicago Heights, Illinois.

ANY BOOK LOCATED. Free catalogue. MID-WEST BOOK SERVICE, 4301 Kensington, Detroit 24, Michigan.

JOHN FRIEND, BOOKFINDER, can get the books you want. Try me first! Box 2570 R, Long Beach 1, California.

FREE SEARCHING. Our personalized service insures satisfaction in filling your book wants. Trading Post, Lisbon, New Hampshire.

CAN'T GET IT? We'll find it and fast. BEACON HILL BOOKSELLERS, 15 Lindall Place, Boston, Massachusetts.

FOREIGN PERIODICALS

ITALIAN PERIODICALS. Italian Publishers, Times Tower, New York 36.

FRENCH PERIODICALS. European Publishers, 1007 Times Tower, New York 36.

BACK NUMBERS

MAGAZINE SPECIALISTS—stock of 1,200,000 back issues. "BACK NUMBER" Wilkins, Danvers, Mass.

ART

CONTEMPORARY ORIGINAL PRINTS in limited editions by leading American, European and Japanese artists offered by non-profit membership organization. Write for application form, free bulletin. INTERNATIONAL GRAPHIC ARTS SOCIETY, 65 West 56th Street, NYC.

FRIENDLY little Art School in quaint TAXCO. Individual instruction. Inexpensive living and tuition. Bilingual teachers. TAXCO SCHOOL OF ART, Taxco, Guerrero, Mexico. Brochure.

ART PRINTS $1.00. Illustrated catalogue 10¢. Print Shop, 812-R No. Highland, Hollywood 28, California.

GRAPHIC ART of French masters and young moderns through December. FAR Gallery, 746 Madison, NYC 21 (64th-65th Street).

PAINTINGS HELEN SHOTWELL through December 20th. Carnegie Hall Lounge Art Gallery, 154 West 57th Street, Tuesday, Wednesday, Thursday, 7:30 P.M., Friday and Sunday, 2:30 P.M.

RECORD MART

78 R.P.M. RECORDINGS, 1902—'50, sold. Free list. Collections bought. E. Hirschmann, P.O.B. 155(A), Verona, New Jersey.

EXCLUSIVE RECORDINGS. Classical, jazz specials. Write for free lists. Record Centre, 41 West 8th Street, Dept. SR-6, New York.

LANGUAGES

AT HOME you relax and learn to speak French, Spanish, German, Russian, Japanese, Modern Greek —any of 34 languages available with Linguaphone, The World's Standard Conversational Method. Complete Recorded Courses on FREE trial. Phone Circle 7-0830 for FREE books, FREE trial: No obligation. FREE lesson in our studio. Open daily including Saturday. Linguaphone Institute, South Mezzanine, 54 RCA Building, New York 20.

LITERARY PRIZES

1960 MACMILLAN FICTION AWARD. $7,500 for winning novel between 50,000 and 200,000 words. Contest opens December 1st, 1959 and closes February 29th, 1960. For Official Rules, write: Fiction Award Editor, The Macmillan Company, 60 Fifth Avenue, New York 11, New York.

ADULT EDUCATION

FILMS ON COMMUNICATION. DISCUSSION. Friday, December 4th. Repeated Saturday, December 5th, 8:30 P.M. $1.25. At New York General Semantics Society, 212 East 44th Street, OXford 7-9667.

COLOR SLIDES

SENT ON APPROVAL! Travelers, complete your collection—order the scenes you missed—as good as your own most beautiful originals. Order from 7,000 Wolfe Hi-Fi 35 mm Slides in Living Color. Make your selection, return the others. Agra to Zurich, we have the slide, including title and map slides. Send 25¢ today for the big, new 7th edition Wolfe 72-page color catalogue. You'll be delighted with its 300 slide reproductions of important scenes—28 in full color! Wolfe Worldwide Films, Dept. 18, Los Angeles 24, California.

FOR THE GOURMET

GIANT PHEASANTS. Delectable, tender. Oven-ready or in plumage. $10 brace prepaid postfree. Add $3 for Air Parcel Post south of Pennsylvania and west of Ohio. Bald Hill Pheasantry, New Gloucester, Maine.

OLD-TIME GARDEN HERB BLEND. Savory seasoning in Williamsburg salt-glaze pottery jars, $2.00 postpaid. Small jars individual herbs, 6 in set, gift-boxed, $5.00. REED, 3428 Daniel Avenue, Lynchburg, Virginia.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

HOBBIES

FREE 102 WORLDWIDE Stamp Assortment. Approvals. Send dime for handling. Lincoln Stamp, St. Catharines 661, Ontario.

CHALLENGING HOBBY to retire to! Start with my "World's Greatest" collections—over 100,000 different beer labels (guaranteed unparalleled array), some 2,500 (all different) brew cans, 5,000-odd bottle caps, unnumbered coasters, trays, signs, cases, books on brewing, etc.—and keep building it up. Brew-masters the world over most cooperative. Many items I have are wholly irreplaceable, now unobtainable. Make your best offer for all or any part. Or for more details, write Box K-505.

CERAMICS

JOIN POT OF THE MONTH CLUB. Free brochure. Box J-957.

PERSONALS

TOP CASH PAID for letters and documents of famous people. Immediate decision! Immediate payment. Ask TODAY for free brochure, "How To Sell Your Autographs." Catalogues issued. Charles R. Hamilton, 25 East 53rd Street, NYC 22, ELdorado 5-3464.

RECORDERS, LUTES, VIOLS—Baroque woodwinds and brasses. Write Wayne Anderson, 545 West 111th Street, NYC 25.

OVERSEAS POSITIONS offer free travel, high salaries. Comprehensive new booklet describes all possibilities for employment abroad, government and private—administrative, teaching, secretarial, technical, newspaper, many others—$1.00. Included free, "Directory of American Companies in Sixty Foreign Countries." Hill International Publications, P.O. Box 26-X, Massapequa Park, New York.

CHARMING GRAMERCY PARK—Attractive singles and doubles. Newly decorated. PARKSIDE HOTEL, 18 Gramercy Park South, NYC. Transients from $3.50. Moderate weekly-monthly rates. GRamercy 5-6000.

FRENCH, ITALIAN—SPEAK FLUENTLY. Efficient, interesting method. PLaza 3-7092 NYC.

"GO!"—ANCIENT JAPANESE STRATEGIC GAME. Challenges professors; intrigues children. Set, instructions, $5.00. Milton Bradley, 2481 Davidson Avenue, NYC 68.

RECORDERS (FLUTES) KUENG SWISS import; Dolmetsch, Purcell. $5. $7.50 up! Student Special, Corelli $3.95. Recorder Music, Methods; Sperrhake Harpsichords. Free catalogue. 12-9-A, HARGAIL, 157 West 57th Street, NYC.

OLD LETTERS WANTED. Authors, statesmen, scientists, military leaders, musicians, etc. Correspondence or single items bought and sold. Established 1887. Catalogue on request. Walter R. Benjamin Autographs, 18 East 77th Street, NYC 21. REgent 4-3902.

CHRISTMAS CARDS to color. Simple, attractive designs for adults and older children. Box of sixteen, assorted, $1.00. Espir-Chicago, 209 West Jackson, Chicago 6, Illinois.

TRANSLATIONS from German, French, Italian. Mrs. Bruell, Margaretville, New York.

CATS FOR ADOPTION. All sizes, all colors. Free. WAtkins 4-8493 NYC.

BRITISH SHOES FOR GENTLEMEN at a fraction of their American retail prices! $10.95 includes duty and import charges. Delivery in ten days from receipt of order. Unconditional money-back guarantee. Write for free illustrated catalogue. Steven Williams, Sr., Ltd., 40 Chatham Road, Short Hills, New Jersey.

WE MOVE YOU WITHOUT TEARS—Economical, insured household moving. Vans, station wagons. Any day, any time. The Padded Wagon, ALgonquin 5-8343 NYC.

ANTIQUE POSTERS—CIRCUS, DRAMA, GAY NINETIES, Spanish Toros, etc. List for stamp. Temple, Box S-617, Mason City, Iowa.

REPAIRERS OF THE IRREPARABLE. Restoring China, Glass, Silver, Ivory, Tortoise Shell, etc. Lamps mounted. Hess Repairs, 168 East 33rd St., NYC 16.

NEUPERT HARPSICHORDS, CLAVICHORDS. Oldest, finest. Free catalogue. Very reasonable. Magnamusic, Sharon, Connecticut.

PERSONALS

DON MARQUIS BIOGRAPHER anxious to contact Edith McDonald, secretary to Mr. Marquis for many years. Miss McDonald could prove very helpful. Author would deeply appreciate any information about her whereabouts. Box K-398.

DOG CHRISTMAS CARDS, hand colored. 25c brings sample. State breed. Betsey Brownell, 192 Bowen Street, Providence, Rhode Island.

CHARMING MADISON SQUARE PARK—Attractive one room studio suites, with full hotel service. MADISON SQUARE HOTEL, 35 Madison Avenue, NYC. Transients from $3.50. Attractive weekly-monthly rates. LExington 2-6880.

CONSULTING GEOLOGIST, B.S., 32, will take short term assignments oil, mineral investigations anywhere in world. References. Box K-319.

FOR SALE: Bookshop shelves, cupboards, excellent condition; small inventory. Clara Gallaher, Owner, Captiva, Florida.

RECORDERS make perfect Christmas presents. Records, music too. Free catalogues. Recorder Center, Amenia, New York.

HOLLY FOR CHRISTMAS. Everyone likes holly. It is a discriminating and appreciated gift. Charming small boxful of our most beautiful English holly, $2.50, postpaid special delivery. Also large 4-lb. box, $4.95. Richen's Oregon Select Holly Farm, Sherwood, Oregon.

AGENT WANTED: CASH COMMISSIONS at once, taking orders for magazines every family wants! No experience needed. For FREE money-making kit, with everything you need, write McGregor Magazine Agency, Dept. 751, Mount Morris, Illinois.

MALE COLLEGE GRADUATE desires position assisting magazine editor. Box K-381.

ENJOY PLAYING CHAMBER MUSIC under guidance of former leader of known quartet. WAdsworth 3-1095 NYC.

EXPERIMENT WITH "SLEEP-LEARNING!" Use your phonograph, recorder. Fascinating, educational. Catalogue, details free. Sleep-Learning Research Association, Box 24-JJ, Olympia, Washington.

SANTA CLAUS will send a personally addressed, colorful Christmas letter to children, direct from his home, postmarked SANTA'S LAND, Vermont. Santa's Land is an official U.S. Post Office. First class postage assures delivery before Christmas. Send 25¢ per letter, plus name and address of each child, to Santa's Land, Putney 2, Vermont. P.S. Please include each child's birthday for Santa.

A MOST CHARMING and interesting collection of rattan and wicker gifts. Send for free catalogue. Round the World Basket & Gift Shop, Inc., 444 Third Avenue (31st) NYC, MUrray Hill 4-5596.

BERTRAND RUSSELL, H. J. MULLER, Margaret Sanger, Julian Huxley and others pictured in the 1960 Humanist Calendar. Quotations, space for daily notes. $1 postpaid. American Humanist Association, Yellow Springs, Ohio.

DEMANDING OPPORTUNITY WANTED in unusually dynamic organization by man now managing manufacturing concern. Harvard '57. Box K-503.

YOUNG WOMAN, early thirties, tired office routine seeks stimulating position Manhattan. Diversity a must. Interests—people, places and things. Box K-531.

NEW YORK trained central California news-photo couple seeks GREENER pastures. Stringers? Weekly aides? Publicity? Box K-540.

MEXICAN IMPORTS. Hand-carved wooden chess sets. King 3½" with hand inlaid board 12 x 12". $9.50 complete. Box K-511.

OVERLEARNING FOR YOUR CLASS—whatever you teach. Practical method. Free brochure. Box K-539.

PUBLIC RELATIONS ACCOUNT EXECUTIVE—five years same agency, consumer and industrial accounts, wants new connection. Background publishing, films, radio. Single, 29, honors graduate Harvard in English. Box K-510.

PERSONALS

ARCHAEOLOGICAL ARTIST, ILLUSTRATOR. Experienced. Ph.D. Watercolor reconstructions, original illustrations in ancient styles, etc. Prefers work at home. Philadelphia. Box K-543.

CIVIL WAR POSTERS—Exact replicas, rare originals. In color on antique paper. 20" x 13". Slave Sale; Reward Lincoln's Murderers; Recruits Wanted; Lincoln Election. $1 each, 4 for $3. Civil War, 5838 Darlington S, Pittsburgh 17.

SHORTHAND TYPIST REQUIRED for about two months to help with biography. Board, lodging provided in resort hotel. Previous experience in similar work desirable. Write giving particulars, previous experience, salary expected. Harold Auten, Bushkill, Pennsylvania.

SIMPATICO BOSTONIAN sails January for European tour with intention of operating tourist pension on Italian Riviera. Seeks artistico associate. Box K-527.

NEED "ROAD & TRACK" January, March, August, October, 1954; July, 1953; August, November, 1952. Any back of 1950. James D. Williams, Corydon, Indiana.

WANTED IMMEDIATELY: Professor of English Language and Literature for Lady Doak College, a church related college for girls in Madurai, South India. Appointee to be a woman 35 to 60 years of age. a Ph.D. or M.A. in English with at least 5 years of college teaching experience and Protestant church affiliation. Three year term. Small but adequate salary, round-trip travel. Correspond with Miss Katie Wilcox, Chester, Connecticut.

RETIRED COLLEGE MUSIC INSTRUCTOR, church musician, woman, 62, seeks full employment with educational institution or church, or in community needing piano teacher. Secretarial, personnel work considered. Good health, active, personable. Box K-508.

EUROPE: April—May, fly. Want male, 20's, to travel with. Box K-534.

WANTED: SECRETARY ASSISTANT, fine arts department, uptown Manhattan. Monday—Friday, 9 to 6. $80.00. Box K-397.

TEACHER WANTED: Qualified eighth grade, Jamaica, March—April. Expenses only. Crickett Lodge, Kelleys Island, Ohio.

CORPORATE LEGAL OFFICER (financing transaction specialist) desires remunerative association with literate people, progressive organization. Box K-504.

COLLEGE GRADUATE with one year graduate experience desires suggestions. Politically minded. Box K-537.

PRIVATE ITALIAN INSTRUCTION desired NYC by two persons one evening weekly. Conversation. Box K-506.

FOR SALE: Charming item of interest to Sylvia Beach fans. Caroline Lockwood, Topsfield, Massachusetts.

SILENT FILM MEMORABILIA wanted. Films, stills, posters, etc. Box K-502.

FLORIDA COLLEGE GUIDE, $1.00. Florida Education Service, P.O. Box 5825, Tampa 5.

MEN'S SPORT JACKETS . . . women's reefers: to order, handwoven Irish tweed. Carol Brown, Putney 7, Vermont.

ANTIQUE WATCH COLLECTION for sale. Can be seen by appointment. Call mornings GRamercy 3-8635 NYC or write Box K-519.

COLLEGE JUNIOR SEEKS summer position as governess or with elderly person traveling Europe. European background. Box K-501.

INDIAN, HARVARD M.A., wide interests, contacts, visiting India temporarily. Invites any assignment. Box K-523.

FRESH READING. A different weekly newspaper every other week. Six times $2.29. Twelve $4.50. Gift card. "Weeklies." Box K-515.

ANY NUMBER business, personal Christmas cards tastefully hand-addressed by two young women with Yule spirit. Samples on request. Box K-546.

(Continued on page 52)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

PERSONALS

(Continued from page 51)

SUBSCRIBE TILL IT HELPS. $2.00 per year. American Poetry Publisher, 4926 McPherson, St. Louis 8, Missouri.

NO MATTER how bad your problem seems to be, something can be done about it. Phone Circle 7-4758 NYC, Box K-514.

DISCRIMINATING DOGS AND CATS love Scotseal Boarding Kennel. Mountain air, loving care, reasonable rates. NYC: Riverside 9-3377. Woodstock, New York: OReole 9-6924.

YOUNG SINGLE MAN, interesting background, working in NYC, seeks change. Would like room. Box K-549.

YOU NEED FRESH PLOTS—(If you want to sell your stories!). "PLOTTER" contains five fresh plots; writing advice from novelist Larston Farrar; and timely article ideas. Parchment bound, only $2.00. Creative Features, P.O. Box 2121, Alexandria, Virginia.

HOUSES AVAILABLE

For Sale

MOVING TO PHILADELPHIA? Raise your children in the free, healthy atmosphere of an intelligently integrated development. Modern 6-8 room homes, superior construction and planning, from $13,000-$29,800. Buy or rent. Contact Stuart Wallace, Concord Associates, 107 Lincoln Highway, Penndel, Pennsylvania. SKyline 7-3741. A Modern Community Developers subsidiary.

RARE FIND! 1840 schoolhouse modernized to charming six room, year round home. One secluded acre, twenty minutes to Tanglewood. Short walk to lake. $15,500. The Kramer Agency, Great Barrington, Massachusetts.

DUTCHESS COUNTY—100 miles from NYC. Charming house on Main Street. 9 rooms, 2 baths, oil heat. 4 entrances. Beautiful grounds. Chance of a lifetime for a physician in a growing community with a need for one. Price $28,000. Write W. J. Cole, P.O. Box 87, Millerton, New York. Or call NYC GRamercy 3-8635.

For Sale—Furnished

FORT LAUDERDALE, FLORIDA. Attractive 2 bedroom house only two years old. Completely furnished. $15,000. Box K-536.

For Rent—Furnished or Unfurnished

NEARBY NEW ENGLAND. Scholarly peace and quiet . . . neat and airy Connecticut farmhouse, fifteen acres field and woodland, yet handy to New York—New Haven mainline. 6 rooms, 3 fireplaces, bookshelves no end. Modern easy-care housekeeping. Available Spring, yearly rental. Box K-509.

HOUSES WANTED

To Rent or Buy

NEW YORK STATE: Bachelor physician returning from foreign service summer 1960 seeks small inexpensive house to rent or buy on estate, or in village or rural area. Near bus or railroad. Box K-528.

APARTMENTS FOR RENT

Furnished

THREE ROOM APARTMENT adjoining garden, near stores and gulf beach in quiet location—December to April, $1,200. Frederick Taggart, 605 Poinsettia Avenue, Clearwater Beach, Florida.

APARTMENTS FOR SUBLET

CENTRAL PARK, MANHATTAN. 5 room furnished apartment for 1 year commencing February 1st, 1960. Reasonable rent to responsible party. Telephone LYceum 5-0318 or Box K-548.

BUSINESS OPPORTUNITIES

COMPLETELY STOCKED USED BOOKSHOP in university community: $9,500. Box 1498, Stanford, California.

PROPERTY FOR SALE

OVERLOOKING HUDSON RIVER. 14 acres, 2 hours NYC, 10 minutes Kingston, New York. Box K-161.

TROPICAL PARADISE. 16 beautiful acres. Rare opportunity to obtain last of the very desirable tracts running from new state highway to scenic Caloosahatchee River (inland waterway West coast to East coast). Land is high, large pines and lush tropical vegetation. Superb fishing, boating. Can be divided into deluxe estates. Inquire about advantageous price. Truman Wilson Real Estate, P.O. Box 1214, Fort Myers, Florida.

VACATIONS

BLUEBERRY HILL! Christmas! Lucullan food. Nothing whatever to do. Brandon, Vermont.

SEEKING ATMOSPHERE? Cherry Grove plantation. Write, read, loaf. Route 1, Box 421, Natchez, Mississippi.

GREEN SHADOWS INN, OLD LYME, Connecticut. Open all year.

EUROPE NEAR HOME: Continental size bedrooms—old world service—all usual resort life overlooking the ocean. Formal or informal dining. HOTEL DENNIS, ATlantic City 4-8111.

SAN FRANCISCO ON A BUDGET? Charming, centrally located. Hotel Beresford, 635 Sutter Street.

SARASOTA, FLORIDA. COLONY BEACH CLUB RESORT, Longboat Key. Ideal for all the family. INDIVIDUAL BEACH HOMES with kitchens. Full hotel services. Fine dining room. Cocktail lounge, music, white sand beach, fresh water pool, tennis, golf, fishing, shelling, art studio. Write THE FIELDS' Colony Beach Club, Gulf of Mexico Drive, Sarasota. Special Christmas Holiday Parties.

SUNSHINE AND STUDY. . . . Why not join other winter hobbyists in art, crafts, writing or Spanish at colonial San Miguel Allende? Free illustrated prospectus of a unique vacation at little cost? Stirling Dickinson, Instituto Allende, Box 33, San Miguel Allende, Guanajuato, Mexico.

WAYSIDE INN, ELLENVILLE, NEW YORK. Open all year. Two hours NYC. Delightful, informal. Situated amidst natural scenic beauty of the Catskill Mountains. American or European Plan. Phone ELlenville 888.

QUIET FISHING VILLAGE on the Gulf of Mexico. $5 a day, single or double. Beverly Hotel, Box 162, Pass-A-Grille Beach, Florida.

TUILAUVENT—Maple Road, Brewster, New York. Telephone 9-8106. Only 50 miles from NYC, a beautifully located and secluded country place. Ideal for relaxing weekends and vacation. Comfortable rooms. French cooking. Moderate rates.

BERMUDA COTTAGES. 2 or 3 bedroom private housekeeping cottages for families, intimate studios for couples. Beautifully furnished, all have living room, bath, kitchen, fireplace, telephone and radio. Private maid does your housekeeping. Beach and club privileges. Rates as low as $185 monthly including all utilities, November through February. Other months daily rates apply. Write: Bermuda Cottages, Paget, Bermuda.

PELICAN COVE—in unspoiled Florida Keys. Immaculate oceanside apartments, beach, fishing, shelling, skindiving, birdwatching, sailing, loafing. Literate, congenial company on balmy tropical isle. Tom and Carolyn Brown, Islamorada, Florida.

HOTEL LA QUINTA. Relax in patios, Colonial inn. Unspoiled village on Lake Chapala. No foreign colony. $42 weekly per couple American Plan. Jocotepec, Jalisco, Mexico.

TRAVEL

THERE MAY BE NO PLACE LIKE HOME . . . but in New York there's the Beekman Tower Hotel overlooking the most marvelous views in all Manhattan . . . located in the heart of midtown in exclusive Beekman Hill, adjacent to United Nations and East River . . . and featuring famous Top o' the Tower Cocktail Lounge (26 stories high in the sky), Turtle Bay Dining Room. Enjoy a pleasant outlook on rates, too: special value in a few single rooms with semi-private bath, $6.50. Family rates also available. If you're driving to New York, write to BEEKMAN TOWER HOTEL, 49th Street at First Avenue (3 Mitchell Place), New York 17, New York, for SR map showing how to avoid city traffic.

TRAVEL

VISIT FRIENDLY BELGIUM FIRST—Gateway to Europe—and of tradition, fabulous art cities, magnificent beaches, superb cuisine and all centers within short commuting distance of its capital. Consult your travel agent or Official Belgium Tourist Bureau, 589 Fifth Avenue, New York 17, N.Y.

EUROPE 1960: Register now for choice passage in inclusive circle tours visiting Oberammergau Passion Play, other special events. 40—58 days in Europe, 13—19 countries: $1,095—$1,378. Regular departures May, June, July, August; sea or air. DITTMANN TRAVEL ORGANIZATION, Northfield, Minnesota.

STUDENTS, IT'S PLANNED FOR YOU—A summer abroad with PFE—Month's residence and study at Le Fleuron in Florence or 30 day stay in Paris with 40 hour course of study sponsored by Andre Maurois, Robert Schuman, and Marshal Juin PLUS 30 day student tour—choice of 3 itineraries including USSR. . . . Round trip air transportation—60 days in Europe—$1,375—$1,450. Write for 20 page illustrated brochure. Paris France Europe Association for Study and Travel, 10 East 49th Street, New York 17, New York.

SAVE MONEY ON YOUR NEXT TRIP to New York. New York is inexpensive if you don't insist on running with the herd. Stay at the Hotel Paris and use our folder: "New York for Free." All rooms with bath; free swimming pool; family rates. Write to M. L. Walter, Hotel Paris, New York 25.

CUERNAVACA. Beautiful 17th century colonial residence, spacious gardens, large pool, 9 hole pitch putt golf course, newly decorated and furnished, offers luxury accommodations to selected few at $12.00 for two with breakfast till noon. Just one block from central plaza, theatres, etc. A la carte lunches, dinners, snacks for guests only, American food and management. POSADA ARCADIA, P.O. Box 68, Cuernavaca, Morelos, Mexico.

RUSSIA. You, too, can see the USSR, the country villages plus Leningrad and Moscow aboard the exclusive Russia by Motorcoach tours beginning Warsaw or Helsinki. Include this unique adventure in your European trip. Weekly departures April through October. See your Travel Agent for folders or write Maupintour, 400 Madison Avenue, New York City.

JOIN BAHAMA CRUISE. 150 foot schooner leaves Miami for Bimini, Berry Islands, Nassau, Andros, Grand Bahamas. All expenses for 10 days, $150.00. Capt. Burke, P.O. Box 1051-Z, Miami Beach 39, Florida. Miami phone FRanklin 1-0893.

EUROPE. 1960 Tours: 50—63 days in Europe. 15—18 countries, $1,245—$1,398. Oberammergau Passion Play included. Write directly: Prof. L. Knecht, KNIGHT TOURS (S-R), Box 350, Northfield, Minnesota.

AROUND THE WORLD CRUISES—twice monthly—56 Exotic Days from $1,895. Featuring new air-conditioned luxury liners. Travel eastward from New York or westward from San Francisco. Cruise fare includes all shore excursions and deluxe land arrangements. Write for free descriptive brochure. Address Mr. Dennis Peters, FOUR WINDS CRUISES, 175 Fifth Avenue, New York City.

PLANNING A WEST INDIES CRUISE? Send for Cook's free 1960 Pictorial Review of West Indies Cruise Ships. This information-packed book (with pictures of 36 ships) tells what you should know about all the cruise ships sailing to the West Indies. THOS. COOK & SON Cruise Dept., 587 Fifth Avenue, New York 17, New York.

STUDENTS—Don't rush through Europe. Savor the flavor with SCOPE—YOUTH TRAVELS ABROAD, 1960. Unusual experiences for young people. Coed. Brochure available. Mrs. Judith Sullivan, 147-07 Charter Road, Jamaica 35, New York, OLympia 7-6685.

MUSIC IN EUROPE. Leave July 2nd with the 11th annual tour of Temple University, Philadelphia. Enjoy 34 superlative performances of opera, ballet, orchestral, vocal, instrumental, choral, church and folk music and drama at 14 festivals, the Passion Play at Oberammergau. Background lectures, backstage visits, meetings with prominent composers, conductors. Travel in ten countries, explore the great cities, relax in the Alps, on seashores, stop in fine hotels, sample the finest of regional cuisines. Cost New York back to New York $1,685 for 57 days in Europe, less for shorter sections. STUDY ABROAD, Inc., 250 West 57th, NYC, JUdson 6-3608.

GRAND STUDENT TOUR, 97 days. Combines six weeks travel, eight countries, with six weeks student life, famous Swiss university. Experienced leadership. Professor S. Betty, Spring Hill College, Mobile, Alabama.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MUSIC TO MY EARS

Music from the Heart of Vienna

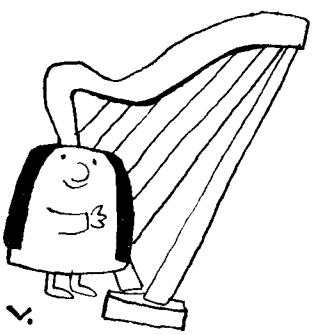
TWO CONCERTS in three days by the Vienna Philharmonic are enough to make any week "gala," especially in its present affiliation with Herbert von Karajan. He has been heard in New York with three other orchestras (the Berlin Philharmonic, the English Philharmonia and the local Philharmonic), as the Vienna musicians have with two other conductors (Carl Schuricht and André Cluytens). But the combination of them in Carnegie Hall contributed fresh glories to each, and a surge of warmly glowing orchestral performance such as is rare in any season, and unknown so far in this one.

Put in perspective, the visit will be long remembered not for the immensities of Bruckner's C minor Symphony (No. 8) but for the simply stated amenities of Schubert's B minor ("Unfinished") and the deliciously deft and exhilarating pleasantries of Johann Strauss's "Fledermaus" overture, the "Emperor" Waltz and "Annen" Polka, the familial Josef's "Delirium" Waltz, and the paternal Johann, Sr.'s "Radetzky March." To say that the Philharmonic brought us a whiff of Vienna would be an understatement: they brought us, in all its quenching freshness, nourishment from a fountainhead of music which will never run dry so long as there are such musicians to dig for it and a leader of Karajan's capacity to urge them on.

For that matter, the urgency goes both ways, in that Karajan himself must measure up to some highly exacting standards each time he stands before this group of players. To say that their affiliation in this world-girdling tour from west to east (which brought them to New York by way of India, Japan, and Hawaii) found him at his most relaxed and confident in the beautifully plastic, sensuously molded Bruckner, is to say that he has matured his orchestral authority to the rank of mastery.

This was a performance full of subtleties, so far as they can be squared with a work which says its *adieus*, its farewells, its *lebewohls*, its *adios*, its *addios*, its toodle-oos, its goodbyes, and finally its *wiederschauen*, like an absent-minded guest who has forgotten where he put his hat. It was discreet without being understated and expansive but not blatant. It had line and shape, accent and emphasis, many a mysterious pianissimo and full-throated fortissimo, a plenitude of orchestral color, and instrumental richness. But like a shapely canvas over a non-existent monument, each time the moment came for unveiling, the sound texture was drawn back on a pedestal without a figure. Or at best, in the fine sounding scherzo, on a figurine hardly commensurate with the fanfare that accompanied its dedication. Never mind. When an orchestra says so well what Bruckner wants said in this work, the merely superb sound is its own excuse for listening.

For an oddity, there was another Bruckner symphony from another orchestra earlier in the week: a performance by William Steinberg and the Pittsburgh Symphony of the No. 4, which was almost ascetic in its avoidance of the over-indulgence sometimes induced by the title "Romantic," marked by a close-to-classic elegance and leanness of line. It would have been an interesting turnabout (as well as a sharp insight into the abilities of the two men) to have them exchange orchestras, and Bruckner symphonies, but such fantasies are not easily arranged. Steinberg's was an interesting, rewarding, even absorbing experience for numerous stretches of each movement, but there came the moment, inevitably, when repetition had worn out its welcome, no matter how skillfully propounded. A change of order deprived me (see below) of the opportunity to hear Luigi Nono's "Due Espressioni" which were played before rather than after Hindemith's "Pittsburgh" Symphony. In tribute to the orchestra which commissioned it, the composer uses Pennsylvania Dutch folk themes as shuttle for his loom. What emerges is definitely the composer's own, in texture, workmanship, perhaps even durability; but it pursues more a methodical than a meaningful progress. The impression persists down to the final chorale-theme, which rings brass changes on the tune "Pittsburgh Is a Great Old Town." Steinberg made a bold sound with his almost-great, not-so-old orchestra.



Between a whiff of Vienna and a piece of Pittsburgh, there was a bit of Boston, during which Charles Munch took note of the presence in America of a group of Soviet composers. There was a promise of novelty in Pikret Amirov's "Kyurdi-Ovshari Mugami" (dances, or songs, of the Ovshari tribe of the Kurdish people). It turned out, however, that Amirov was doing much the same for Azerbaidjan that Ippolitov-Ivanov had done for the Caucasus, long years ago. Dimitri Kabalevsky was present to conduct his well-known, well regarded Cello Concerto with Samuel Mayes as soloist, and Tikhon Khrennikov heard with enthusiasm a fine performance of his derivative Symphony No. 1, which dates to the thirties. At the Saturday concert Aaron Copland shared the stage with the visitors as conductor of a suite from his "Tender Land." This extract from his opera of 1954 preserves the best of its flavor, with a sounding splendor vastly beyond what was possible from the pit of City Center where it had its New York premiere.

Dorothy Maynor reappeared after an absence of several seasons to sing a song recital in Town Hall which marked the twentieth year since her memorable debut, also a reunion with a hall-full of well-wishers. Miss Maynor was a singer of high ideals and lofty aspirations when she was new to the stage, and her ample experience has subtilized her command of legato, her finesse in turning a phrase, her ability to shape a vocal line with almost manual control, especially in mid-range, at mezzo voce. In such a song as Beethoven's "Wonne der Wehmut" (dedicated, with a fine sense of the suitable, to the late Noël Straus, who wrote the very first notice of her abilities from Tanglewood), or Rachmaninoff's "The Answer," or Tchaikovsky's "Cradle Song" (both sung in Russian), Miss Maynor cast a net of tone in which she could snare any listening ear. But when there was a requirement for full voice, or an outspoken climax (as in the exuberant close of "Leise, leise" from Weber's "Freischütz), it was clear that time and top tones wait for no man, or woman. Arpad Sandor played many good right notes, and a few bad wrong ones.

There was a warm reception for another established favorite as Jussi Bjoerling returned to the Metropolitan after two seasons' absence to sing Turiddu in "Cavalleria" and Cavaradossi in "Tosca." There was the supple style and suavity of texture which has long been synonymous with his name, though a suspicion of a little lessening of power. But this is a voice, and artistry, to honor any company which owns them.

—IRVING KOLODIN

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Five Approaches to Ten Fingers

By JAN HOLCMAN

THE NEW piano recordings by five artists, mostly new and young, can be judged from many standpoints. But a large part of their musical personalities is perhaps best reflected in their contrasting treatments of rhythm, its pulsation ranging from balancing agogics to arbitrary mannerisms, from gracious to distorted meter. And it was indeed the rhythm which emerged as a leitmotif in evaluating these discs.

In her all-Liszt LP, Sylvia Zaremba, an American pianist of Polish parentage now in her early thirties, has found ample room to display her explosive temperament, sonorous dynamics, and brilliant velocity (Realistic, 93 L 101, $4.95). She uses her fine judgment in exposing short melodic lines like those in the "Waltz Oubliée"; her elastic wrists easily handle the harp-like arpeggios in the D flat major Etude de Concert; her skillful fingers produce a smooth legato technique throughout another Etude, "La Leggerezza." Here she has wisely chosen a moderate speed which does not in the least diminish the impact of the exciting climax. Not so with her "Mephisto," where her temperament draws too heavily on the rich bank of her energy, uncovering certain deficits. Still another shortage was revealed in the cadenza preceding the last Presto—precision sacrificed to fluency. She favors generous pedaling. But the main reservation about Zaremba's remarkable pianism centers around her somewhat capricious sense of proportion in both dynamic and rhythmic spheres. Thus, the shadings in her flaming rendition of the Transcendental Etude in F minor could be admired rather for range than balance. The latter becomes questionable especially in pianissimo passages, for instance in the theme where the second and fourth note "C" is stroked too weakly—if heard at all. Her emotional ratio appears slightly disturbed in the Sonetto del Petrarca No. 123 where the artist's nuances are distributed too intensely and over too small an amount of notes. Regardless of these reservations, Zaremba's Liszt is convincing and her readings of scores like the F minor Etude stand in a class with those of Bolet, a pianist of tighter discipline and exactness.

Miss Zaremba also has recorded selections by Debussy and Ravel (Realistic, 93 L 102, $4.98). The coloristic atmosphere of "Feux d'artifice" and "La Cathédrale engloutie" has been recreated in eloquent images. Magnetic charm also emanates from her discreetly accentuated rhythm in "Le Gibet," where she prefers the contemplative pace of Gieseking to the more active meter of Casadesus. Ravel's harmonic and pianistic orchestrations are well explored by the artist in "Jeux d'eau" and still more successfully in "Scarbo." And it is in the difficult "Gaspard de la Nuit" rather than in the easy "Reflets dans l'eau" that she comes through as a consummate virtuoso. The latter version suffers from a certain lack of precision, and the climactic arpeggio in E flat is delivered with less than full intensity in contrast to her almost exemplary organization in "Ondine." Zaremba's weaker readings include Ravel's Sonatine: the Menuet sings too timidly, and her ¾ time does not reflect the dance-like grace so keenly sensed by Gieseking. But whether or not she has reached the rhythmical balance of Casadesus or the tonal variety of Gieseking, Miss Zaremba is matched by very few young contemporaries in her readings of French impressionists. Both Zaremba's records are decorated by blurbs which court indiscretion.

Cziffra. Bombastic and complex, Liszt's Transcendental Etudes are not among those pieces which produce increased admiration through long familiarity. Played by the composer himself, their frightful intricacies probably radiated all the demonic qualities linked with his legend. Played today, they create another legend—that of incredible noise. The second pianist to risk recording all twelve of these studies is the Hungarian virtuoso Gyorgy Cziffra (Angel 3591 B, $9.96). Nine recently were recorded by Jorge Bolet (RCA LM 2291) and a few isolated Etudes were made on 78s by Petri, Darré, and others. If the interpretative merits could be determined here by physical power alone, Cziffra's renditions would be among the first. A little more is required and it is missing. For example, there is his dubious virtue of unrestrained agitation in sections marked forte: excitement turns at times into restlessness, drama into melodrama. The pianist who is tempted to favor impetuous speeds and overfrequent and overdosed accelerandos may damage Liszt's intrinsic musical structure which —we must remember—is not too imaginative at best.

In some of these respects, a few of the reserved, disciplined, and explicit versions of Bolet are superior to Cziffra's (compare them in "Eroica" and "Wild Hunt"). Of course, certain liberties, especially with music which seems to invite them, are not wrong in themselves. There are precedents, from Busoni to Liszt himself, which can be cited to support Czif-

Wladyslaw Kedra

Sylvia Zaremba

Ryszard Bakst

Barbara Hesse-Bukowska

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

fra's conceptions. But it is a question of proportion and understanding—also understanding of rhythm and its laws, as merciless as they are flexible. In the "Mazeppa's" quiet section, *più moderato,* Cziffra pays little attention to the original meter. In Etude No. 10 he starts *each* initial triplet so slowly that we must again question his timing and breathing. Here also his left hand carelessly calculates time in the melodic episode (m.54 on), while the right is delayed to sentimentalize sections already sentimental enough (m.31 on). In the "Ricordanza," Cziffra simply leaves out the ¼ rest in the last measure, which seems too long for him. Some may recall that Petri did this too. And this is precisely where the misunderstanding arises.

Whether based on recorded samples or written historical sources, nearly all of these so-called "inheritances" and adaptations, conscious or unconscious, inevitably lead the inheritors astray. Art is not a process based on accident. Where Petri or Busoni committed "error," there was enough to compensate for it; there was a balance, often in the imperfect episode itself. One must not forget that shortcomings have never made a famous pianist great. On the contrary, they have been forgiven for the superb qualities that remained. Anyway, the last thing to serve as a guide would be the rhythmical license to which three or four modern pianists are still strangely attracted (perhaps because it is easiest to adopt?). Finally, even in technique—Cziffra's favored domain—he can fail by giving preference to speed and power instead of accuracy. And *these* are the moments where he could follow Petri, whose double-notes in "Ricordanza" never show as singles (Vivamente). In all these unfavorable cases, Cziffra's difficulty is one of choice rather than of ability which he has so well demonstrated in recent readings of Scarlatti.

In connection with the sesquicentennial of Chopin's birth, Westminster has conceived the idea of recording his complete works, as performed by Polish prizewinners of Warsaw's International Chopin Competitions. The first three examples of this enterprise are the fourteen Waltzes (by the second prizewinner, Barbara Hesse-Bukowska); the three Sonatas (by Wladyslaw Kedra, fifth prize); and the Mazurkas (by Ryszard Bakst, sixth prize). All are laureates of the 1949 contest.

Gyorgy Cziffra

Miss Bukowska has made a fine contribution to the limitless Chopin discography (Westminster 14071, $4.98). This young lady has introduced herself as an imaginative and disciplined virtuoso, sensitive as an artist, aware as a musician, and precise in the pianistic sense. A few of her revealing renditions compare favorably even to the distinctive Lipatti versions.

For an individual interpreter, which she is, it is natural to change moods and charms from waltz to waltz, and within each waltz. With her understanding for Chopin's diversity, Miss Bukowska has no need to resort to the rhythmical extravagances and other cosmetics used by others as first aid in the fight against boredom. And it is not too often that we hear an independent artist whose motto reads, nevertheless, "moderation and balance," whose singing rubato is free yet not frivolous, and whose intelligently measured dynamics put a delicate emphasis on what usually is treated with exaggeration or overlooked altogether.

Her Waltz No. 9 may demonstrate how Bukowska has succeeded in avoiding rhythmical monotony without creating rhythmical distortion. In her renditions of the Fourth and Eighth we can hear how much her art benefits from a well-developed sense of polyphony and unfailing finger-accuracy. For enchanting grace, listen to the elegant Seventh. In No. 3 or 10 we admire her ensemble of variable touches which she uses to "sing out" all melodic lines, practically recited in the Waltz No. 12. It is hard to guess how Miss Bukowska would treat a larger work demanding a full bravura. But one thing is certain: the waltzes, heard so many times and from so many present and past sources, have found a delightful exponent.

If among Poles it takes less talent to render Chopin faithfully, a pianist's Polish origin still does not guarantee exquisite Chopin. And such is, unfortunately, the case with Mr. Kedra, who has recorded the three Sonatas (Westminster 18882, $4.98). Kedra likes to express himself mostly in the academic idiom. The B minor Sonata suffers from pedantic phrasing and inconsistent legato which at times produces certain disconnected sounds like those in the left hand in the Largo. The accompaniment in the Finale is also somewhat jumpy. Even his reliable set of strong fingers disappoints him here and there, for instance in the Finale of the B flat minor Sonata. Solid pianism—perhaps—but not sensitive.

And the Mazurkas. Bakst's version presents an opportunity to compare his authoritative album (Westminster 1887-68, $4.98 ea.) with the stereophonic version made by the more aggressive Magaloff (London CSA 2303, $4.98). Displaying an excellent training and a special taste for singing lyrical episodes, Mr. Bakst is hardly a volcanic virtuoso. He prefers to be gentle. His is the soft, warm tone, expressive, mild legato, with lightly fluctuating rhythm: qualities suited to a melodic mazurka. He can create various sound effects with or without the use of the left pedal, or maintain a flawless equilibrium in the pianissimo passages (e.g. Op. 6, No. 4). His pianism seems to suit particularly well the *sotto voce* of pieces like Op. 68, No. 4, where the artist finds enough time en route to appreciate all the beautifully modulated harmonies. Consequently, his best readings seldom include those numbers which require intensive power and velocity. Most appealing remain his conclusive sentences in codas (Op. 24, No. 1; Op. 24, No. 3; Op. 59, No. 1) which he renders with a kind of intimate, chamber-like sonority touched up by carefully chosen dynamics.

Although generally Mr. Bakst's rhythm and that of Chopin represent a happy marriage, there are instances for small quibbles. For example, in the Mazurka Op. 56, No. 2, he establishes a uniform tempo only from the fifth measure. His rubato also slightly interferes with the original rhythm in the Op. 41, No. 1, where the duration of the left hand chord (always the second beat) is, in a few measures, shortened and the following chord is struck too early. Quite different is the matter of recitations. Not since the days of the late Friedman has any pianist managed to play the Op. 63, No. 3 with proper attention to the independent dynamics of the voices in Chopin's polyphonic dialogue. (Ashkenazy almost approached this level in other mazurkas.)

We now have all the mazurkas recorded by Bakst, Rubinstein, Reisenberg, and Magaloff. We have many individual recordings by dozens of other artists of all calibers, nationalities and times. Most of these performers do at least one number better than any of the others. Therefore the only satisfactory way to get a superlative set complete is to buy them all and then perform a personal winnowing operation. Those who find this impractical cannot go too far wrong with this new and excellent Bakst version.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Lyre of Leadbelly and Django

By FREDERIC RAMSEY, JR.

THERE ARE some 20,000 acres of brush, field, forest, bayou, and swampland at a point on the road map of Louisiana that is marked "Angola"; a black-top road, Louisiana 124, that swings to the west from the St. Francisville-to-Natchez highway, ends abruptly at that point on the map where Angola would be, if there were an Angola. Further progress is interrupted by a high iron gate, wire-fence enclosures going out to both right and left, and an ugly concrete-and-steel tower just behind the gate. Unless one comes accredited or sentenced, there is no progress beyond the gate. This is the Louisiana State Penitentiary. Once, it was a vast plantation, named after a colony in Portuguese Africa.

Before a car can enter, a sentry with gun slung over his shoulder comes out, challenges the visitor, and pulls up the hood of his car. "No firearms, whiskey, wine, liquor, morphine, cocaine, heroin, or other narcotics?" he wants to know as he peers suspiciously beneath the hood. Then, as if to explain further, "A prisoner once got out of here doubled up under a hood." Why any one should want to get in that way is something still unexplained.

"Angola Prisoners' Blues," an LP released under auspices of the Louisiana Folklore Society and recorded at the State Penitentiary (Folk-Lyric Recording, LFS-A3, $4.98) by collectors Dr. Harry Oster and Richard Allen, takes the visitor through the gate and into the prison yards beyond. The musical scene at Angola has changed some since the days, prior to 1934, when the folk-singer Leadbelly was imprisoned at Camp A, and served as waiter in a long shed down by the confluence of the Mississippi and Red Rivers, near a point on the levee where De Soto is reputed to have been buried.

In the yards in late afternoon, the men gather after a blistering day's work in the fields, lounging about in prison suits of white or striped drill. There is an ice cream and pop stand beside a sentry box at Camp A, and trusties are allowed to come out of the wired enclosure that surrounds their cell block, and purchase a Dixie Cup or a bottle of Dr. Pepper. From inside the cell block, as the evening sun goes down, the din of a dozen small radios blends into a clamorous, cross-hatched pattern of rhythm and blues, rock-and-roll from broadcasting stations at Shreveport and Natchez.

"There aren't many musicianers left," the guards remark. "Most of the fellows just tune up their radios when they get in at night." However, the collectors Oster and Allen, after diligent poking about and querying of convicts, unearthed three whose musical accomplishments, although they might not challenge those of Leadbelly, were worth recording and preserving. In the order in which they appear on the first side of the LP, they are: Robert Pete Williams, Hogman Maxey, and Guitar Welch.

Williams shows the most versatility in his handling of blues materials; five of the nine recorded songs are his, and each of these five reveals a devotion to the style and an originality of expression that are rare. His voice might be described as small and high, with limited range; yet it carries words well, and generates dramatic tensions within these limitations.

The excellent musicological notes by Paul B. Crawford that accompany the recordings state that some of Welch's guitar solos are pentatonic, and that at times he employs an unusual scale, ACDEG. In an interview reported in the same set of copious notes, Williams explains how music took hold of him: "Music begin to follow me. . . . You can hear the sound of it, comin' forth, feelin' good." He plays both a six- and twelve-string guitar.

Hogman Maxey, who contributes one blues and a ballad to the collection of nine songs—a fine "Stagolee," and a partially made-up "Black Night Fallin' "—plays the twelve-string guitar adequately, but displays far less imagination than Williams. Guitar Welch, eldest of the three (born 1896), sings "Backwater Blues" and "Electric Chair Blues," accompanying himself with a six-string guitar.

From all the singers, an impression is derived of music made as consolation and escape from the long years of hard labor to which they are sentenced. Theirs is an altogether different kind of song, and performance, from the blues of the commercial phonograph recording or night club artist.

The service rendered by Oster and

V-M RECORD CHANGERS

STIRRING STEREO SOUND!

An incomparable combination! Functional beauty is perfectly matched with audio engineering perfection in V-M record changers. They've rewarded millions with pure musical pleasure since the advent of High-Fidelity. *Model 1201* — V-M 'Stere-O-Matic'® 4-speed changer. Plays *all* stereo records. Plays all sizes, speeds of monophonic records and plays them better! *Model 1202* — with 4-pole motor and plug-in head for magnetic cartridges. Both available on style-pleasing bases (shown) as Models 1227 or 1229. V-M Corporation, Benton Harbor, Michigan.

the Voice of Music®

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Allen in bringing this music to a wider audience calls attention to similar contributions from other collectors of folk material. These are the scholars and explorers whose work, although commercially unrewarding, is preserving and making available for us many folk musics from obscure corners of the world. The performers they record will never appear in night clubs or at folk festivals; yet their communications of folk expression and musical tradition from these corners are valuable. If they did nothing else, they would give us a basis for comparison with later stages of folk song performance by professionals; more than this, they frequently provide insights into a culture of which we may know little.

Two other regions admirably served in this manner by contemporary, exploratory LPs are the Bahamas ("Music of the Bahamas," Folkways FS 3845, $5.95) and the equatorial forest of Africa ("The Topoke People of the Congo," Folkways FE 4477, $5.95). "Music of the Bahamas" is a three-volume set; Volume Two contains anthems (or hymns), work songs, and ballads. Volumes One and Three, soon to be released, present instrumental music, and songs to instrumental accompaniments. The recordings were taken in the Bahamas last year by Samuel B. Charters, whose notes give indications of the typical resistances and obstacles met and overcome by the field collector: "I went to Andros (Island) in the summer of 1958 to study and record the older religious music which still survived in some of the southern settlements. In Nassau I found that no one really knew much about Andros, and that the general opinion was that there was nothing there to know about anyway. A native sloop from Long Bay Cays, on the southern part of the island, was in to sell some fish, and they agreed to take us and the recording equipment to southern Andros."

In spite of difficulties caused by lack of transportation, power supply, and the rest, Charters brought back recordings of exceptional quality; the rough vocal intonations of Bahamian singers, all unaccompanied as on Volume Two, would have been insignificant on inferior field recordings. Since the core of Bahamian folk music is the long, unaccompanied ballad, comprehensibility of words is a prime factor. Charters succeeded in finding, and recording intelligibly, several ballad singers, outstanding among them Frederick McQueen and John Roberts. The notes serve as excellent reference material on the lives and occupations of the Bahamians recorded.

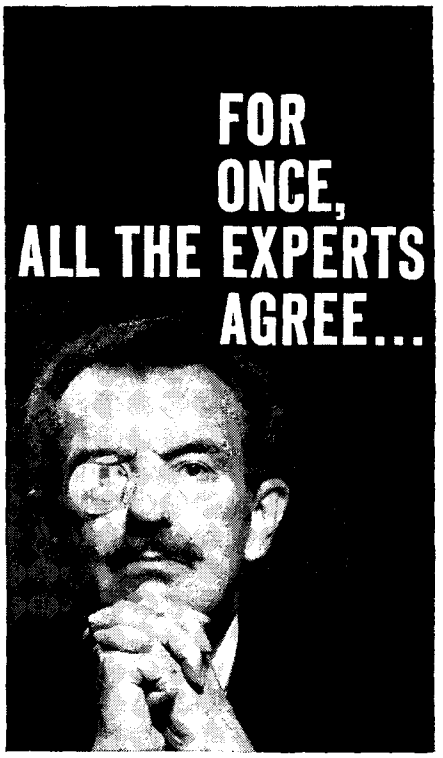
"The Topoke People of the Congo" is a concise gem of an introduction to the tribal life and musics of a previously undocumented region of Africa. It was recorded by J. Camps, and the notes by Pete L. A. van Hest complement each sound-band with brief descriptions of the instruments heard, and histories of the tribal ceremony that accompanies each kind of music played.

The skill in organization and compression of this material—a better-than-adequate survey of a tribal culture and its musical expressions is achieved with no more than fourteen bands of sound, seven each to a side—establishes a model in this field of intercultural representation. Heard on the record are choruses of young girls at play, drums for dancing, solo songs of individual workers, cutting songs, songs announcing births and deaths.

"A Gypsy Festival" (Westminster WF 12030, $4.98) recorded in the field at Les Saintes Maries de la Mer, on the French Mediterranean, is a remarkable documentary of a gathering of Gypsies for ritual and celebration. It was recorded by Deben Bhattacharya under auspices of the International Music Council, UNESCO. Probably it is not widely known that Roman Catholic Gypsies of Europe, especially those from France and Spain, congregate once a year at this small village in the Camargue district to honor their patron saint, Sara. Sara has not been accepted by the Church as a saint, but she is honored locally, as well as by the Gypsies who claim her for their own.

The notes by Bhattacharya describe the ceremony, which is colorful; and propound a theory as to the origin of Gypsies, which is believable ("most scholars now agree that they came from India"). The music is a conglomeration of flamenco and folk song and rhythm from many sources, played mostly on guitars, and sung. An acme of hybridization is achieved in the bands devoted to café music played in the environs, when guitarists experiment with blendings of Gypsy music, jazz, and blues.

A relative of Django Reinhardt (unnamed) participates in two examples (on Side Two) of Gypsy jazz. We are informed that many Gypsy musicians in France earn a living playing in night clubs; that at the festival, they gather to jam together at the clubs and in an arena (music from the arena on last three bands of Side Two). Younger unknowns are allowed to perform here, and we begin to grasp what may very well have been the training and background which provided the world with its most accomplished jazz guitarist, Django Reinhardt.



the perfect gift
for perfect stereo
is an incomparable

SHURE

Stereo Dynetic
hi-fi phono cartridge

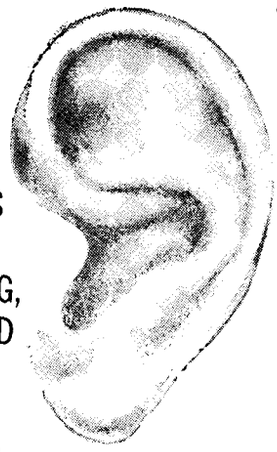
To give a Shure cartridge shows rare attention to a music lover's tastes . . . to receive it is a most excellent compliment to your appreciation of superlative sound. These magnificent stereo cartridges are without equal in the recreation of honest and accurate stereo sound and are truly the one critical element in any fine stereo system.

Available in time for the Holidays at better high fidelity dealer showrooms

$45.00 *net*.....Professional Model
$24.00 *net*.....Custom Model

Literature: Shure Brothers, Inc.
222 Hartrey Ave., Evanston, Ill.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



THE EAR THAT HAS HEARD EVERYTHING, HAS HEARD NOTHING UNTIL IT HEARS

STUBBY KAYE

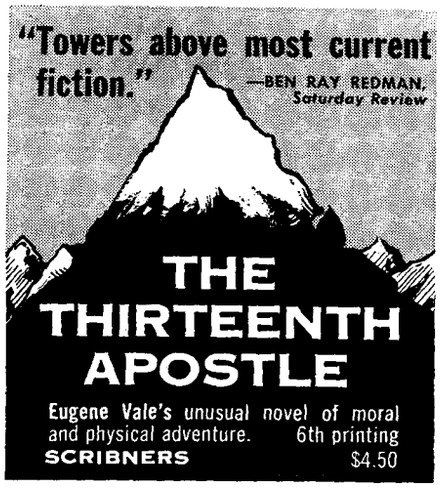
Stubby, who has been seen in such shows as: "Li'l Abner" and "Guy and Dolls," sings 12 always loved standards such as Mr. Five by Five, Let's Do It, After You've Gone, Linda, It's Been a Long, Long Time.

Available both in Stereo and Monaural

HI-FIDELITY
SEECO
STEREOPHONIC RECORDS

CELP 421

SEECO RECORDS, 39 W. 60 ST., N.Y.C.



Be up to Date on current events in

FRANCE
FIGARO
sélection hebdomadaire

by air mail, from Paris, every week

for subscriptions write:
Le Figaro—Selection Hebdomadaire—S
50 Rockefeller Plaza, New York 20, N. Y.

Special limited offer: $13 per yr. instead of $14.50

Malraux's Paris Revolution

PARIS.

WHEN General Charles De Gaulle took over the French government a year or so ago, he set up a housecleaning movement throughout his nation, politically, economically, and socially. Nor did he neglect the arts. One of his first moves was to install André Malraux as chief of the cultural division with, apparently, no strings attached. Malraux, obviously cherishing his task, moved right in, unhesitatingly, and started a total revolution in the setup of France's state-subsidized theatres and operas. There was, of course, a great deal of weeping, considerable complaining, and many predictions of dire things to come. But during the past month Malraux finally was ready to show off his work.

Andre Malraux

First the General, medals, ministers, minions and all, went to the Odéon Theatre, retitled the *Théâtre de France*. It has been turned over to Jean-Louis Barrault and his company of wandering thespians, whom Barrault showed off in a never-previously produced tragedy by Paul Claudel called "Tête d'Or." It was beautifully acted and brilliantly directed but what the General thought of it no one will ever know. Surely he could not have been bored more than most of the audience. Barely a few days later, all the bright lights and important gentry turned up at the Comédie-Française where, after a lot of "revolutionary" reshuffling, Giraudoux's version of "Electra" was performed. It was at least equally a bore. And finally the General, the Ministers and their gentry went to the Opera House to witness a new production of "Carmen"—and struck gold.

There are two important clues here. First is the obvious fixation on tragedy—all three productions wind up in death. Which is interesting and can be left, perhaps, for the psychologists to ponder. Second is the blunt but firm decision that opera is theatre, primarily. In fact, Malraux has been quoted as saying that theatre can be divided into two branches—"*théâtre dramatique et théâtre lyrique.*" His work at the Opéra of Paris, then, is the most startling and constitutes an actual revolution. This was indicated a few weeks after he took over as Minister of Culture when he named A. M. Julien as head of the *Opéra* and *Opéra Comique*. Julien is a theatre man of considerable experience who had never, previously, been involved in the operatic, balletic, or musical worlds.

The Opera House in Paris, it should be remembered, owns the largest stage in the world. Julien wanted a French opera which gave him the opportunity to utilize the stage to the full. Bizet's *chef d'oeuvre*, it seemed to him, filled this bill. He called in Raymond Rouleau, one of the most active and intelligent French theatre directors. He told Rouleau to shoot the works.

The "Carmen," then, which finally showed up at the Opera House of Paris is like no other "Carmen" ever produced. It has a cast of approximately 300; there are a dozen or more horses and a half-dozen donkeys (all used intelligently), and there are four sets so gigantic and breath-taking that they are almost unbelievable. It all reminds one a bit of Cecil DeMille, of course, except that it is always in good taste. Rouleau and Miss Lila de Nobili, who provided the sets and costumes, are the heroes of the evening. As is also M. Julien—who seems to have proved his point.

His singers, let us face it, are a motley lot. A hitherto little-known French girl (named strangely enough Jane Rhodes) with practically no operatic background plays the title role. She is photogenic and moves well. Her voice is pleasant but record companies are not likely to be breaking down her door with offers. On this stage, with this type of production, she is fine. Albert Lance, an Australian, is Don José. He has the finest voice of the company, a voice worthy of being heard in any opera house in the world—but he is the least successful of the performers in this "Carmen" because he is slightly potbellied and has no idea what to do with his hands.

There should be mention, before it is too late, of Roberto Benzi, who wields the baton. Here M. Julien was really gambling dangerously. Benzi is a lad barely out of his teens. A dozen or so years ago (clad in silk knee-pants) he was a child-wonder conductor—one of those who turn up every once in a while to make us all blush and squirm. Instead of going into total oblivion when the novelty wore off, he went to work studying music. For the past couple of years he has been conducting in the French provinces. But it worked. Benzi is a conductor and you will be hearing a great deal about him.

M. Julien is now at work on two or three more productions in the same trend. Meantime he has started to work on his ballet company—which he says will be, within a year or so, the "biggest and best in the world." Certainly it is worth hoping that he is right.

—WOLFE KAUFMAN.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

KINGSLEY DOUBLE-CROSTIC NO. 1341

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Assume a fairly steady position on the bended legs (2 wds.).	103 154 3 5 179 27 29 108 33
B. The special citron used in the Jewish Feast of Tabernacles.	82 94 18 14 20 85
C. Impresarios.	64 31 87 23 16 12 153
D. Purifying; detergent.	174 41 184 79 149 36 121
E. City planner of the nation's capital after 1791, though not till 1901 was the work fully adopted.	116 66 118 13 185 93 134
F. Cry of a mouse as usually depicted in the comic strips.	133 151 50 80
G. Rebuke with vehemence.	126 127 58 102
H. Tough guy George of the movies.	114 176 69 136
I. Given name, the "original Rubinstein" pianist to whom Tchaikowsky first dedicated his concerto No. 1.	6 96 171 120 188
J. Pennsylvania hills where the President's "Camp David" is situated.	168 162 107 24 55 189 170 98
K. Offered for sale by outcry in the street.	39 181 100 145 148 22
L. Having only one slope (comp.; said of a roof).	26 144 187 130 49 15
M. D'Israeli said Mr. Kremlin had only one such and that one was wrong ("Sybil").	68 88 143 173

DEFINITIONS	WORDS
N. In what, acc'g to the Sankey hymn, we shall all meet (comp.; 2 wds.).	186 172 90 45 38 159 180 112 128 164 105 61
O. Following "Da", Mozart's librettist who later taught Italian at Columbia Univ.	193 123 52 65 141
P. Important figures in the old minstrel shows.	157 75 67 165 19 57
Q. Small arboreal hyla (2 wds.).	28 83 92 125 53 8 166 119
R. Sudden turn in a coastline or course of a river.	138 62 124 86 35
S. Penetrating and windy dampness.	161 10 70 37 178 4 104
T. The loaves for ritual exhibition in Exodus.	89 2 51 142 147 175 56 117 76
U. Entertainment given without expense to those invited.	30 25 47 63 190
V. Sap; sounds like the antonym of over yours.	59 163 129 40 167 158 42 111 34
W. Produce.	9 192 152 139 73
X. Given in fulfilment of a promise.	91 135 122 131 156 110
Y. Extract forcibly.	160 7 78 183 44 84
Z. A part that turns as on a headed bolt.	146 137 115 46 32 21
Z^1. Catch.	74 182 113 177 99 169 106 132 43
Z^2. "Carpe diem" — or lose your chance (3 wds.).	72 155 150 95 60 48 101 140 109 191
Z^3. Dubious or obscure medium through which anything is viewed.	1 81 97 77 71 11 54 17

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

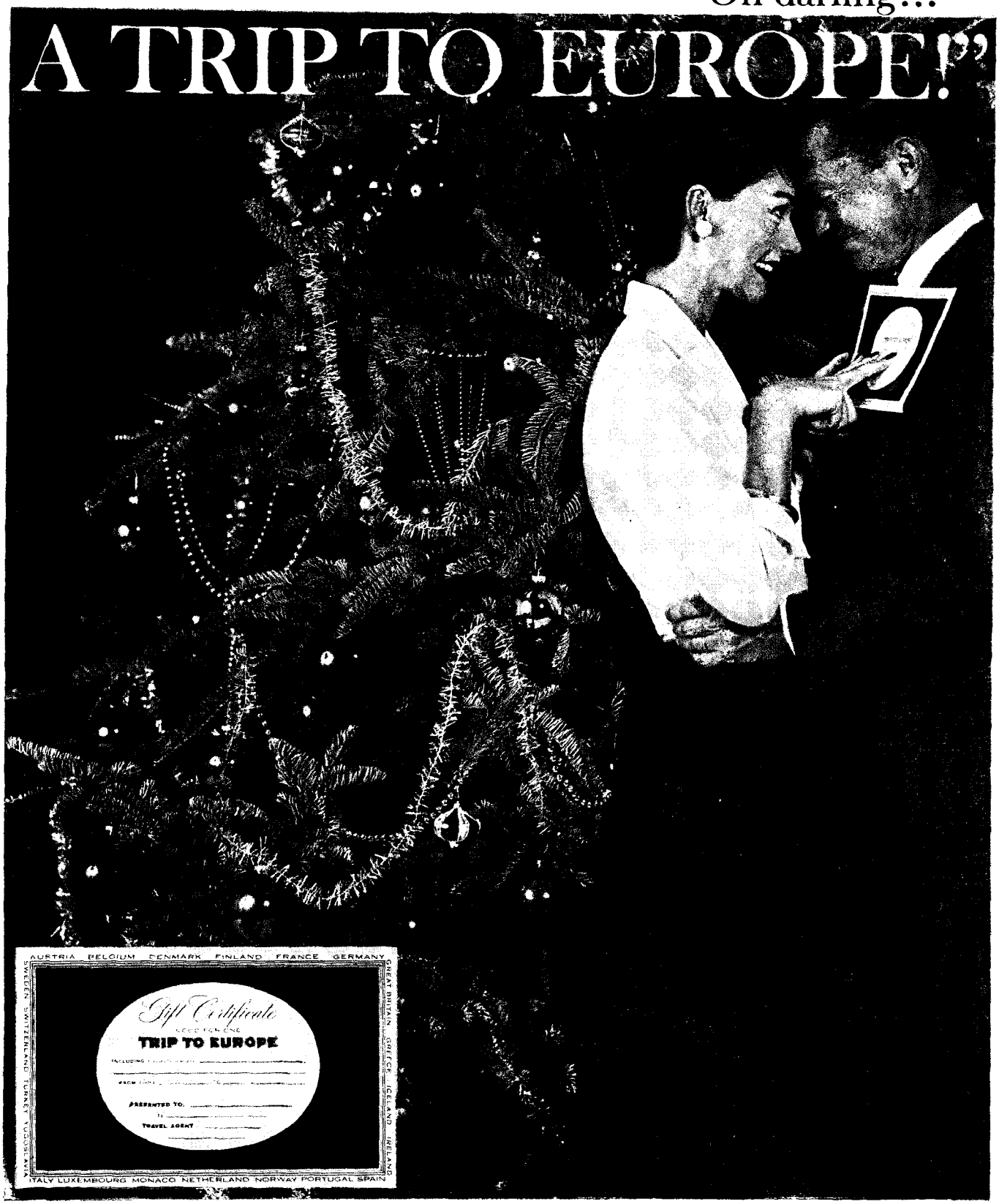
1 Z^1	2 T	3 A		4 S	5 A	6 I		7 Y	8 Q	9 W	10 S	11 Z^3	12 C		13 E	14 B
15 L	16 C		17 Z^3	18 B	19 P		20 B	21 Z	22 K		23 C	24 J	25 U	26 L	27 A	
28 Q	29 A		30 U	31 C	32 Z		33 A	34 V	35 R		36 D	37 S		38 N	39 K	40 V
	41 D	42 V	43 Z^1	–	44 Y	45 N	46 Z	47 U	48 Z^2	49 L	50 F	51 T	52 O	53 Q	54 Z^3	
55 J	56 T	57 P	58 G	59 V	60 Z^2	61 N		62 R	63 U	64 C	65 O	66 E	67 P		68 M	69 H
	70 S	71 Z^3	72 Z^2	73 W		74 Z^1	75 P	76 T		77 Z^3	78 Y	79 D	80 F		81 Z^3	82 B
83 Q	84 Y		85 B	86 R	87 C	88 M		89 T	90 N	91 X	92 Q	93 E		94 B	95 Z^2	
96 I	97 Z^3	98 J	99 Z^1		100 K	101 Z^2	102 G	103 A	104 S		105 N	106 Z^1	107 J	108 A	109 Z^2	110 X
111 V		112 N	113 Z^1	114 H	115 Z	116 E		117 T	118 E	119 Q		120 I	121 D	122 X	123 O	124 R
125 Q	126 G		127 G	128 N	129 V		130 L	131 X	132 Z^1	133 F		134 E	135 X		136 H	137 Z
138 R	139 W	140 Z^2	141 O		142 T	143 M	144 L	145 K	146 Z		147 T	148 K	149 D	150 Z^2	151 F	152 W
153 C		154 A	155 Z^2	156 X	157 P	158 V	159 N	160 Y	161 S		162 J	163 V	164 N		165 P	166 Q
167 V	168 J	169 Z^1		170 J	171 I		172 N	173 M	174 D		175 T	176 H	177 Z^1	178 S	179 A	180 N
	181 K		182 Z^1	183 Y	184 D	185 E	186 N	187 L	188 I	189 J		190 U	191 Z^2	192 W	193 O	

Solution of last week's Double-Crostic will be found on page 10 of this issue.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"Oh darling...

A TRIP TO EUROPE!"



This Christmas give the gift that will never, never be forgotten!

Imagine the thrill! A Gift Certificate for a Europe trip anytime in 1960! It's the most exciting gift you've *ever* given—a gift that will never, never be forgotten! Here's what you do. Go to your Travel Agent and get a Trip-to-Europe Gift Certificate in a pretty container to hang on the Christmas tree. It can be made out for *any* approximate date, *any* number of the 21 European countries, *any* amount you want to spend. No definite plans needed now! The agent will enclose a suggested itinerary, and the beautiful Gift Certificate is yours! Isn't this *the* answer to that very special Christmas present? See your Travel Agent today.

EUROPEAN TRAVEL COMMISSION

AUSTRIA ■ BELGIUM ■ DENMARK ■ FINLAND ■ FRANCE ■ GERMANY ■ GREAT BRITAIN ■ GREECE ■ ICELAND ■ IRELAND ■ ITALY LUXEMBOURG ■ MONACO ■ NETHERLANDS ■ NORWAY ■ PORTUGAL ■ SPAIN ■ SWEDEN ■ SWITZERLAND ■ TURKEY ■ YUGOSLAVIA

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED